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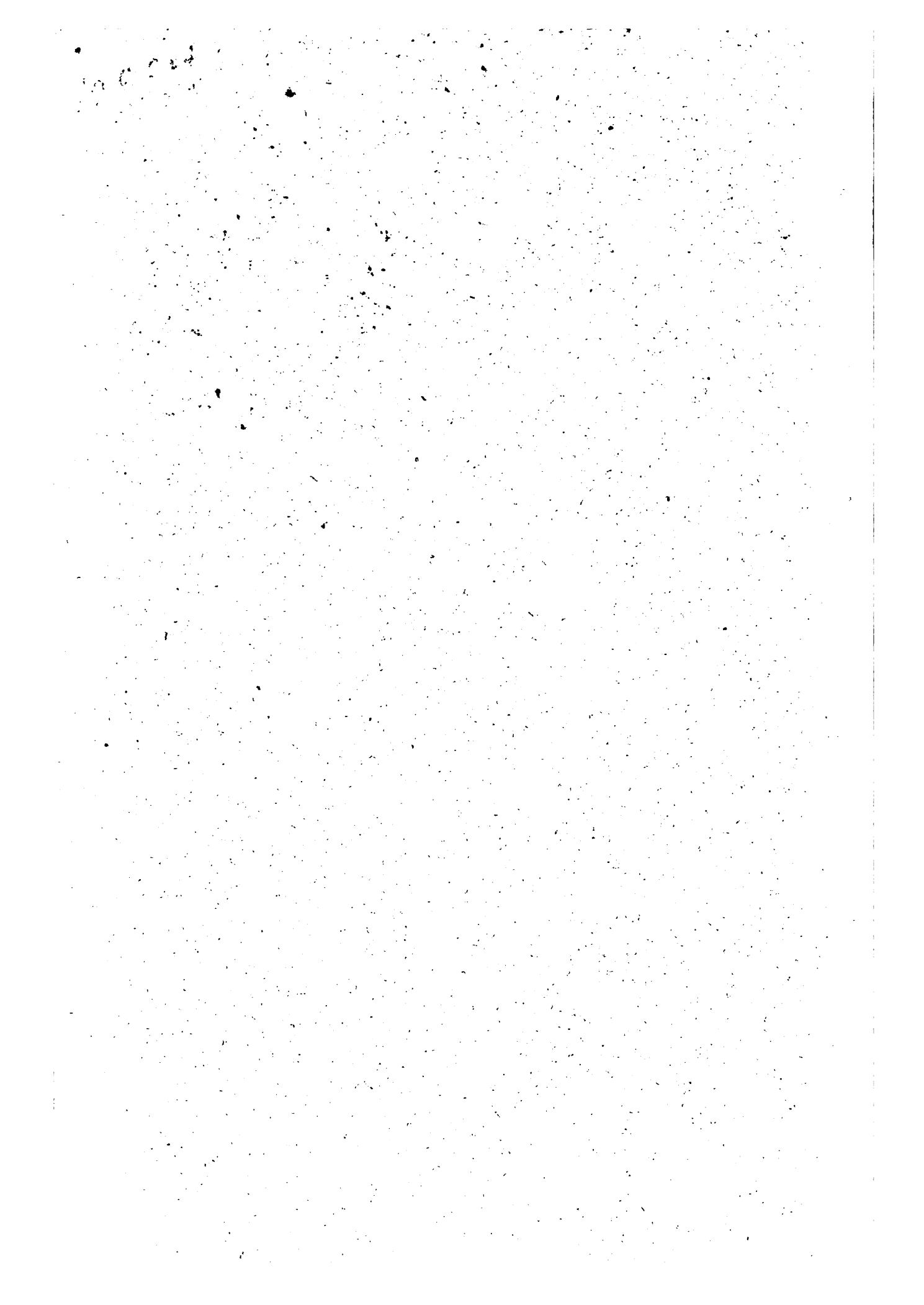
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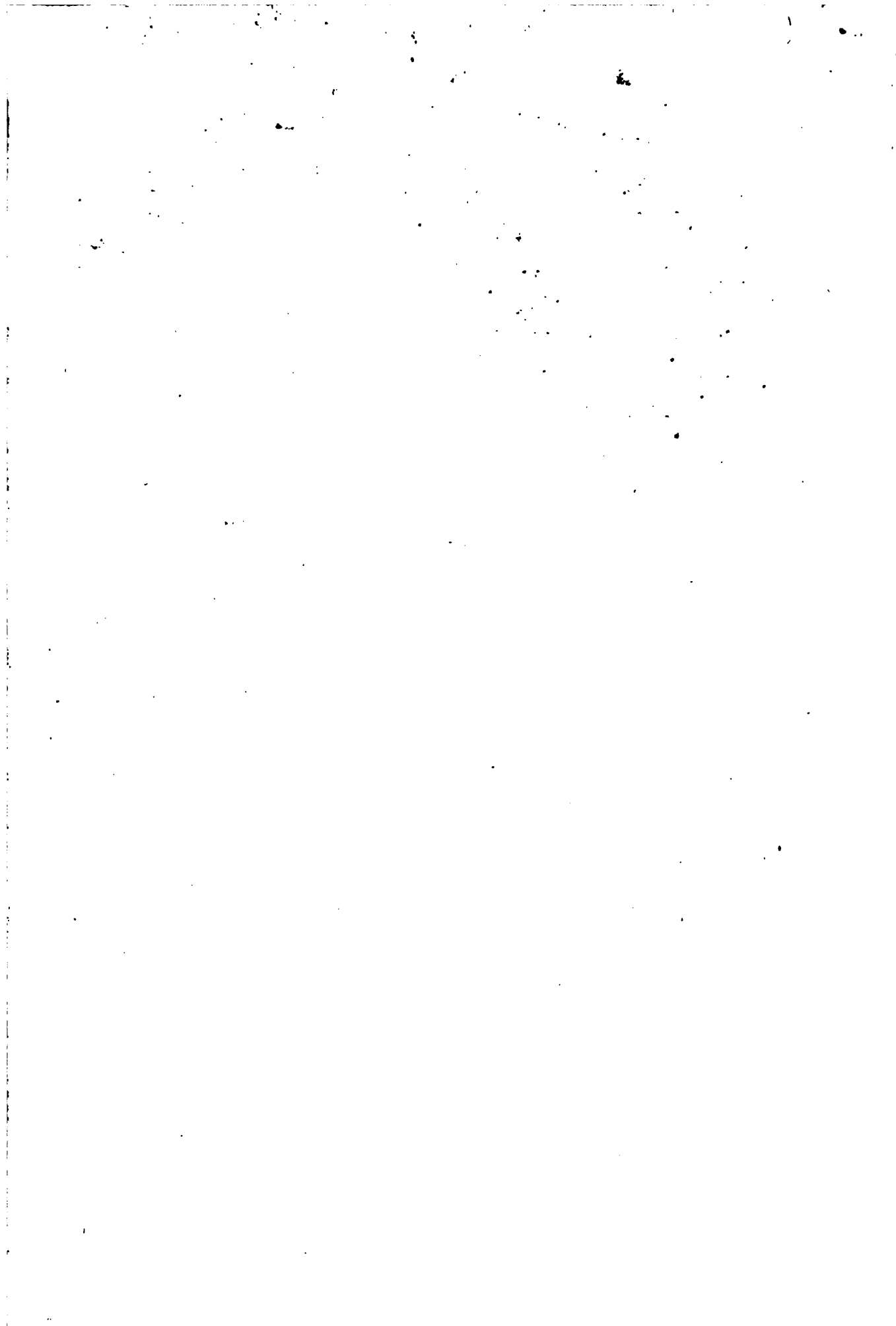


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# THE DIAL

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Samuel W. McCall

*From a three-column review in the Boston Transcript*

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## DEMOCRACY AND THE THEATRE.

We all wish art to be appreciated by everybody. The chief difference of opinion is over the question whether art should be brought down to the many or the many brought up to art. Most artists are earnest propagandists of beauty, especially of the beauty they are best able to see and record, but they rarely believe that it is given to more than a few to see beauty in any form. They are only less cynical than those popular purveyors of "amusement" who despise the public in order that they may not despise themselves. But occasionally there comes an artist, or, if not an artist, a playwright, or a critic of the drama, who believes not merely that art and democracy can meet and understand each other but that they have already done so. Mr. William C. de Mille, the author of a number of popular melodramas, is such a one. In the current issue of "The Yale Review" he maintains the thesis that the drama is a democratic art, "whose first essential is the power of reaching the mass," and, hence, that the receipts of the box-office are a measure of the playwright's skill and power:

"Other arts are for the select few, each appealing to its own comparatively small circle of followers. But the drama is for the many; it is born not in the academy but in the heart of the great social centre; it is shaped not by the critic but by the demands of the audience; it is supported not by endowment and private subscription but by the people acting collectively; it is housed not in the museum but in buildings maintained by the public for this one purpose. It is the only art which the people themselves control, and, through that control, direct; it is essentially of the people, by the people, and for the people; and we should take this function into consideration in any discussion of the art; for if the drama is to fulfill this basic condition it must be expressed in a form that the mass will accept and support.

"... Because the drama is the art of the whole people, it is the art of all arts which can act most strongly upon the people for their development; the one art which can really be a great force in the social and intellectual progress of the race. Indeed, the efficiency of drama to accomplish results is absolutely conditional upon its being directed and governed by the mass; and it follows necessarily that any influence which tends to take the government of drama away from the

whole people is an unhealthy influence in that it is undemocratic."

It seems perfectly clear that Mr. de Mille believes that the drama is not only relatively democratic, as compared with such other arts as prose fiction or music, but absolutely democratic. The only danger to the theatre that concerns him is the presence in the community of a class which, "were it powerful enough, would menace the democracy of dramatic art as any hierarchy of brains tends to limit progressive thought:

"The 'highbrow' would take from the people its right of democratic suffrage to compel the public to vote for plays nominated by the 'machine'; and this method of selection would undoubtedly corrupt drama as it does politics."

We are surprised that Mr. de Mille's political metaphor does not in the least remind him of the actual conditions which prevail in what he ironically calls the "commercial" theatre. A play is seldom presented on the commercial stage in this country unless one of the two-score producing managers in New York is persuaded that it will pay him to spend \$10,000 on it. Mr. de Mille may believe that these gentlemen, whose decision is so generally absolute that exceptions to it may be ignored as irrelevant, are peculiarly representative of the American democracy. But they suffer no such illusion; they are frank to admit in their reflective moments that they cannot foretell the fate of a play one time out of three; in a word, that when their sole concern is to choose the plays that the public wants they fail far more often than they succeed.

We might go on to ask Mr. de Mille how he knows that the box-office receipts of a play are an index of the public's favor; how he can be certain that the money in the house is a tribute to the skill of the playwright and not to a *matinée* idol, or the leading lady's gowns, or a whim of public opinion. But there is a less doubtful point to consider. When a play has been accepted by a manager for production it is almost invariably prepared in New York and presented to a New York audience—those familiar visits to New Haven or Atlantic City being in the nature of a dress rehearsal rather than of a *première*. The first-night audience is notoriously a special one; and the audiences immediately succeeding, which determine whether a play is to continue in the theatre or leave it forever, are only less special; those who are not

the guests of the management are chiefly citizens of New York who are willing and able to pay \$2 to see a play about which very little is known. No one imagines that these persons are representative of America, of a democracy in which the average head of a family enjoys an income of perhaps \$600 or \$700 a year.

Can anyone contemplate the process by which a play finally reaches a considerable number of the more prosperous of those Americans who live in or near the cities, and seriously argue that it is a democratic process by which is determined what sort of drama the American people most want?

The case for the democracy of prose fiction, or of music, is a good deal stronger. A novel is so much more readily accepted for publication than a play for production that many young men who would rather be writing plays turn to fiction on that account alone. For one thing, a novel requires only one-tenth the investment on the part of the entrepreneur. A novel has a year, or even more, in which to find its audience as against the play's two weeks, or three. A novel, when the fact that a copy can be read by several persons is taken into account, costs the consumer far less than seats in the theatre. For that matter, the magazines have made entertainment in the form of prose fiction quite as cheap as entertainment in the form of moving pictures. The case of music is equally striking. Music in the form of grand opera visits only the half-dozen largest cities, and even there is offered only to those who have comfortable incomes; but music travels wherever a piano, or a gramophone, or a flute may go. It might well be argued that music is the most democratic of all the arts, and the one in which the masters are most generally appreciated. But no true art is in our day truly democratic.

Some day a great art and the great multitude may come together in the theatre, which has now so little of either. In the meantime it ought to be understood that no art which requires the expenditure of any but the smallest sums on the part of those who enjoy it, can be truly democratic in its appeal. The art of the theatre among us is not of this description and for that reason alone it does not exist for the majority of Americans. It is now, as it has always been except under the most extraordinary conditions in the past, the privilege of the few to go to the theatre.



## DOSTOIEFFSKY.

Those of us who feel that the best modern fiction has been written in Russia are profoundly grateful to Mrs. Garnett. She has given us Tourgueniéff and Tolstoi; she is now at work on Dostoieffsky, offering us the first version in easy, idiomatic English that we have seen. Four volumes have appeared; others are promised, and we hope that she will not weary of her task until she has enabled us to enjoy a complete view of this disturbing and impressive figure, the most deeply Russian of the Russians. Tourgueniéff and Tolstoi we accepted at once, finding little to quarrel about in our critical estimates; but with Dostoieffsky the case has been different. The interval between those who praise and those who depreciate is greater than with other writers; nor is this the most puzzling aspect of the affair. We cannot foresee the reaction of a given temperament. Thus, we hear Nietzsche (obviously a little bewildered) confessing that the chief exemplar, in our time, of his "slave morality" is the only man who can teach him psychology. Yet Mr. Henry James, who is a psychologist or nothing, finds "Crime and Punishment" so little to his mind that he cannot finish it. If we turn to America, we hear Professor Phelps asserting that "of all masters of fiction, both in Russia and elsewhere, he is the most truly spiritual." On the other hand, Mr. Paul Elmer More plunges us at once into the abyss by simply recording the impression he carried away from "Crime and Punishment."

"Filth, disease, morbid dreams, bestiality, insanity, sodden crime, these are the natural pathway to the emancipation of the spirit; these in some mysterious way are spirituality. And the same lesson runs through Tolstoi and Strindberg and a dozen other moralists who are, as it were, the Prophets of our young."

Mr. More not only brackets Tolstoi with Strindberg but throws in Mr. Shaw and Mr. Galsworthy also, by way of good measure. His looseness gives us a clue. This, we see, is no mere æsthetic protest; it is a moral judgment, delivered with all the heat our American critics so often reserve for purely moral judgments. It may occur to us that this is only the story of Ibsen over again. Not in the least, since Dostoieffsky is orthodoxy itself, so thoroughly in the tradition that Nietzsche places him beside Pascal, "the only logical Christian." And if we turn to a Continental critic like Herr Otto Julius Bierbaum, we find him in an entirely different quandary. How is it possible, he asks, for us modern men to read this "primitive Christian" with sympathy? What ideal does he offer us? Passion-

ate humility; utter renunciation of the self; the Christian virtues, in short! But we western peoples have travelled by a very different road. We have achieved our destiny by an active, not to say ruthless, assertion of the will; and this seems to us necessary and even right. We must admit that Dostoieffsky's philosophy is deeply antipathetic. Only an art comparable to that of the Greeks and of Shakespeare can induce us to read him.

The paradox involved in this vehement conflict of opinion is not, after all, very difficult to resolve. We do not need to chatter of art for art's sake. As it happens, the group to which Dostoieffsky belonged never claimed the least license on the ground that they were artists. They only approached the moral problem in the peculiar Russian way, which is vastly different from ours. It often occurs to us as we read the Russians that they would make uncommonly awkward dinner guests. They have not learned our caution, our conventional reserves. Their conversational taboo covers an amazingly small area. They are infinitely curious, and there is no question they will not put to themselves and to others. Nor do they see the least reason why the truth, once discovered, should be smuggled out of sight like a shameful thing.

This stubborn integrity of the Russian soul strikes us at once in Tolstoi and in Dostoieffsky. Tolstoi, in his old age, turns preacher. Very well, but Tolstoi the novelist remains to the end a vigorous truth-teller. He envisages every form of meanness, lust, cupidity, intrigue, hypocrisy. His vision for these things is not less sure than De Maupassant's. His testimony, in other words, is not in the least invalidated by his peculiar notions of what constitutes a "good man." In Dostoieffsky, too, we find this supreme disinterestedness of the artist, co-existing with a genuinely fanatical view of things. His sense of evil is profound; it obsesses and tortures him; he cannot rest until he has sketched every detail of it into his macabre design. Yet it requires no power of divination to see how he loathes it. He is appalled and sickened, but he persists. Even a careless reader can see that he is not content to remain, like Balzac, the literary secretary of society—Balzac into whose complex nature there was kneaded, along with transcendent genius, so much of the common Paris mud. We feel, as we read, how powerfully Balzac was seduced by wealth, luxury, worldly success, the glittering and empty show of things. Dostoieffsky is not under the dominion of such thoughts; but his intuitive understanding of how they work upon and alter the minds of others is profound and even

unique. Perhaps this is not wholly intuition, either. Knowledge may have come to him by more personal and direct ways, but with that we are not concerned. It is not easy to convey the peculiar quality of Dostoevsky's work, though it is easy enough to feel it. After reading a single novel, you say at once: Here is a writer who gives us something thrillingly strange and new, a new kind of excitement of the nerves even—for the effect of his work is not wholly psychic. He communicates to us the fever that so often tortures his characters, and something, too, of their uncanny sense of being on the verge of fresh and alarming spiritual discoveries. An ambiguous look, a significant silence, a chance word—these carry us at once out of our sunlit world into the crepuscular depths of his strange creations. Below the smooth surface, so familiar to our eyes, there lurk unguessed and awe-inspiring possibilities, as monsters lurk in the depths of the sea.

For Dostoevsky there are no commonplace souls; nor for us either,—while we read. His people are rarely sophisticated in our western sense; they are often incoherent, wild, the victims of a fixed idea, unable in spite of their incredible volubility to explain themselves rationally. They live in their emotions with an intensity that seems strange to our intellectualized habit. If we learn from them, it is rather new ways of feeling than of thinking; and that, at least, we do learn. The vulgar and brutal murderers Dostoevsky meets in Siberia teach him secrets, so that penologists listen to him with respect. Each convict is an individual in more than the statistical sense. Neither cunning nor swagger deceives him. The real man, he knows, lurks uneasily below and is something quite different from the morose mask he wears. Well, it is for this real man that he lies in wait. The composite picture of the criminal appears, in some sort, in "Crime and Punishment."

In its machinery, this is but a sensational police novel. Many persons, we are told, can see in it nothing more. Raskolnikov, the youthful murderer of two old women, carries on his endless duel of wits with the police. For some, possibly, the interest lies solely in the external problem. Will Raskolnikov succeed in extricating himself? Will he ultimately be caught in the cunning web that the police magistrate (surely a great figure of his kind) has spun? One ventures to say that, for those who know how to read, the drama of "Crime and Punishment" is an inner drama wholly, a drama of almost unendurable intensity. Raskolnikov exhibits to the full the singular insensibility which Dostoevsky ob-

served in the murderers of Siberia. He is as unlike Bill Sikes as possible; he knows no remorse. But always there is the consuming fear of detection, the terror of the law. And above and beyond that, there is the fear of his own inadequacy to meet the test of character he has imposed; for his crime is, in a way, an experiment he is conducting on himself. He can continue to believe in himself only so long as he finds the courage and the skill to defy society. His pride fails; his life crumbles about him, and he is obliged to reconstruct it on another plane. Siberia is thus but an episode in the tale of his regeneration.

If we turn from "Crime and Punishment" to "The Brothers Karamazov," we find a book at once more formidable and more truly typical. Dostoevsky here makes no concessions to our laziness. It exhibits all his characteristic faults, of which we hear so much, on a gigantic scale. It is appallingly prolix, and contains material (some of it superb) that is wholly extraneous. It exposes to our view such an inferno of vice, squalor, bestiality, and disease as Dante never imagined. The Karamazovs are a group of a father and three sons. The father and the eldest son are deeply marked with the characteristic Karamazov taint: sensuality has reached in them almost the pitch of insanity. The book opens on the struggle of these two to possess a prostitute; murder is clearly in the air and is presently realized. The second son is at once subtler and more sophisticated than most of Dostoevsky's people, but he, too, is evil. Only the youngest has escaped the Karamazov taint, and he, with the "Idiot" of another novel, serves to give us his creator's idea of a "good man."

The method is that of drama; there is no description of motive, no explanation. Dostoevsky simply unrolls before us in a succession of superb scenes the epic conflict in this tragic family. After a few chapters, we fancy we know his people; but this is an illusion fostered by the shallow judgments we allow ourselves. Dostoevsky has a profounder sense of spiritual values. Little by little, these wretches reveal themselves, turning out under our eyes the last secret folds in their depraved souls. They are appalling, and yet they are not that alone. They must know the truth about themselves, for they are tortured both by what they already know and by what they only suspect. The candor with which they confess the worst, has about it, after all, something not ignoble. The eldest brother calls himself an "insect," one of the noxious creatures cursed by God with the very delirium of desire. He rails at himself endlessly; his self-contempt is boundless; he exists in a perpetual

hell. Is it possible that he is at bottom a hypocrite, shielding himself from the bitterness of ultimate self-knowledge? And the fierceness with which the second son lays hold of his conscience is a revelation in subtlety, for Dostoevsky brings to bear on the problem of moral casuistry an intellectual energy that tries the brain like dialectics.

It has been urged that in all this we hear not the talk of average men, but the inexorable whisperings of the accusing conscience. And there are those who complain that this is not realism. But if realism is to concern itself with surfaces only, how can it minister in any satisfying way to our curiosity? Surely the easiest way for it to become false and misleading, is to restrict its play too narrowly. At all events, Dostoevsky has justified, for some of us, both his method and his material. The world he reveals to us may be peopled with creatures mean, diseased, abnormal, drunken, the prey of every evil passion and perversity—it does not matter. We feel, as we read, that they are proper subjects for tragedy, and even for the greatest tragedy.

One comes from this great Russian writer with an uneasy realization of the superficiality of our average judgments, the thinness of our spiritual experiences. He increases our sense of wonder and our capacity for awe. And he adds immeasurably to our understanding of the pathetic dignity of the downtrodden and oppressed. He has found for their dumbness a voice, poignant in its brooding sorrow and lovely in its rich compassion. He touches both the heights and the depths, remaining indifferent only to that middle ground on which most of us choose, for our comfort, to live out our lives.

GEORGE BERNARD DONLIN.

#### CASUAL COMMENT.

A VOLTAIREAN VIEW OF WAR may be of interest at this time. Some one has called attention to the illuminating discourse between Micromégas, gigantic dweller on one of the planets revolving about Sirius, and a company of our philosophers, as reported in the seventh chapter of the amusing fantasy bearing the name of the above-mentioned Sirian visitor. A free translation of a part of this conversation is here offered. After congratulating his terrestrial hearers on being so small and adding that, with so manifest a subordination of matter to mind, they must pass their lives in the pleasures of intellectual pursuits and mutual love—a veritable spiritual existence—the stranger is thus answered by one of the philosophers: “We have more matter than we need for the accomplishment of much evil,

if evil comes from matter, and more mind than we need if evil comes from mind. Do you know that at the present moment there are a hundred thousand fools of our species, wearing caps, who are killing a hundred thousand other animals wearing turbans, or who are themselves being massacred by the latter, and that almost everywhere on earth this is the immemorial usage?” The Sirian, properly shocked, demands the reason of these horrible encounters between creatures so puny. “It is all about a pile of dirt no bigger than your heel,” is the reply. “Not that any one of these millions of men marching to slaughter has the slightest claim to this pile of dirt; the only question is whether it shall belong to a certain man known as Sultan or to another having the title of Czar. Neither of the two has ever seen or ever will see the patch of ground in dispute, and hardly a single one of these animals engaged in killing one another has ever seen the animal for whom they are thus employed.” Again the stranger expresses his horror, and declares he has half a mind to annihilate with a kick or two the whole batch of ridiculous assassins. “Don’t give yourself the trouble,” is the rejoinder; “they will accomplish their own destruction fast enough. Know that ten years hence not a hundredth part of these miserable wretches will be left alive; and know, too, that even if they were not to draw the sword, hunger, exhaustion, or intemperance would make an end of most of them. Besides, they are not the ones to punish, but rather those sedentary barbarians who, from the ease and security of their private apartments, and while their dinner is digesting, order the massacre of a million men, and then solemnly return thanks to God for the achievement.” The visitor from Sirius is moved with pity for a race of beings presenting such astonishing contrasts.

• • •

THE QUALITY OF NATURALNESS IN STYLE is something that defies analysis. Let one writer express himself with a certain degree of what may be called elegance, and the artificiality of it is at once apparent, whereas the same measure of rhetorical finish and ornament in another writer will seem entirely natural. The first writer calls up the image of a person dressed in his seldom-used and carefully brushed best clothes; the second represents the man who is habitually well-dressed and always at ease in his perfectly fitting raiment. Just what it is that constitutes the “Sunday-go-to-meeting” character of the one suit of clothes, and the every-day-in-the-week look of the other, even though both be equally correct and stylish, it is impossible to say. Probably

there is something in the manner of wearing the clothes that makes the difference. Dr. Garnett makes use of this sartorial simile in closing his interesting "Remarks on American and English Fiction" in the December "Atlantic Monthly." He says: "Another simile that obtrudes itself in reading many American novels is that of a visit from kindly folk who have come to a gathering in Sunday clothes and with Sunday manners. The people's week-day spontaneity is replaced by a cautious preoccupation with their deportment, as to how they are expected to behave, and everything that they say is a little forced. Even in the admirable novels of Mrs. Wharton and Anne Douglas Sedgwick the conflict so often depicted between the idealism of the characters and their ordinary earthly motives gives one an odd feeling that both their morals and their manners are like tightly cut clothes in which people cannot be quite at ease." Whether or not this is harsh criticism, it is enforced by an almost ludicrously apt quotation from one of our leading novelists.

. . .

A VERSATILE NONOGENARIAN, remarkable for the range and variety of his scholarly tastes and literary accomplishments, died recently at Pittsfield, Massachusetts. The Rev. Dr. Addison Ballard, who was born at Framingham ninety-two years ago last October, held from first to last so many professorships in so many colleges and universities, east and west, that a list of them would only be a bewilderment to the reader. Suffice it to say that at Williams College, where he took his bachelor's degree at the age of twenty, he taught rhetoric in his early life, and at the New York University he held the chair of logic in the last years of his teaching, from 1893 to 1904, with professorships of mathematics, astronomy, Latin and Greek, moral philosophy, and other branches scattered in between. His long course of teaching furnished him with material for a book entitled "Arrows, or Teaching a Fine Art," and his experience as pastor of churches in his native state and Michigan qualified him to write "From Talk to Text" and "From Text to Talk," also "Through the Sieve," and other contributions to serious literature of a reflective or moral tone. A valiant pedestrian, he accomplished the feat of climbing Monument Mountain (which inspired Bryant's poem of that name) in his eighty-ninth year, and up to the very end he set a pace in the streets of Pittsfield that many a younger man might have found it difficult to equal. One likes to hear of his daily walks and his daily practice of memorizing some classical phrase or some bit of verse. Daily,

too, he made it a point to write something, not necessarily for publication, we infer, but rather to keep his pen from rusting. For the last eight years he had lived with his son, Mr. Harlan H. Ballard, librarian of the Berkshire Athenæum, which is Pittsfield's public library.

. . .

AN ARTIST FOR ART'S SAKE is revealed, unexpectedly to some, in the banker, philanthropist, and veteran of our Civil War, Major Henry Lee Higginson, as briefly portrayed in Mr. M. A. DeWolfe Howe's history of "The Boston Symphony Orchestra." In his early twenties this octogenarian lover of music and generous provider of the best in that art for his city wrote to his father from Vienna, after referring to the possibility of adopting music-teaching as a calling: "But the pleasure, pure and free from all disagreeable consequences or afterthoughts, of playing and still more of singing myself, is indescribable. In Rome I took about eight lessons of a capital master, and I used to enjoy intensely the singing to his accompaniment my exercises and some little Neapolitan songs. My reasons for studying harmony are manifest. I cannot properly understand music without doing so; moreover, it is an excellent exercise for the mind. As to writing music, I have nothing to say; but it is not my expectation. It is like writing poetry; if one is prompted to do so, and has anything to say, he does it. But I entirely disavow any such intention or aim in my present endeavor,—and this I wish to be most clearly expressed and understood, should any one ask about me. *I am studying for my own good and pleasure.* . . . It is only carrying out your own darling idea of making an imperishable capital in education. My money may fly away; my knowledge cannot. One belongs to the world, the other to me." The accident, a bodily injury grievous for the young man to bear, which later led to Mr. Higginson's devoting himself to business rather than to music, adds a pathetic interest to the too-brief biography forming the opening chapter of Mr. Howe's book.

. . .

A SCOTTISH LOGICIAN of more than Scottish fame, successor to Sir William Hamilton as professor of logic and metaphysics in Edinburgh University, and author of many books relating to his department of study, died a few weeks ago, rich in honors and full of years. Alexander Campbell Fraser was born September 3, 1819, and finished his education at the university where he was to help educate others for almost half a century. He was professor of logic at New College, Edinburgh,

from 1846 to 1856; editor of the "North British Review" from 1850 to 1857; professor of logic and metaphysics, in succession to Hamilton, who had just died, from 1856 to 1891; professor emeritus after closing his active labors in the university; and throughout his years of maturity he wrote philosophical essays, biographies of noted philosophers, and other books of some note. His "Life and Letters of Berkeley," published in 1871, was his first considerable work, and he also wrote the life of Thomas Reid, contributed the volumes on Locke and Berkeley to the series of "Philosophical Classics," put forth a two-volume "Philosophy of Theism," and at eighty-five gave to the world his "Biographia Philosophica, a Personal Retrospect." His recreations, says "Who's Who," were "country life and visits to scenes of biographical or historical interest." A fine example he certainly was of the scholarship of the northern Athens.

DATA FOR FUTURE WAR-HISTORIANS are being systematically collected and preserved by the Harvard University Library, which appeals to alumni and others to aid in the work. Books, of which already there are more than a few, war maps, files of newspapers from the war zone and from neutral countries, official despatches, and other like material are included in the collection, which already is at the service of students. Among newspapers, the library is receiving the London "Times," Westminster "Gazette," the Paris "Temps" and "Figaro," the Milan "Corriere della Sera," the Vienna "Neue Freie Presse," the Berlin "Allgemeine Zeitung," and the Munich "Neueste Nachrichten." The American colony at Munich, or some of its members, made notes of the earlier events of the war, and these notes have been given to the library, together with daily papers from Lucerne, Zurich, and Geneva. These and other foreign journals are regarded as especially important sources of information. But what a mass of mutually contradictory and often unblushingly false information the future historian will have to sift as he wades through all this accumulation of reading matter!

REVIVED INTEREST IN RUSSIAN LANGUAGE AND LITERATURE seems to be indicated by recent action at the University of Chicago, where, under the terms of a gift from Mr. Charles R. Crane, instruction in these branches is about to begin. In other words, Mr. Samuel Northrup Harper, eldest son of the late President Harper, and graduate of the University in the class of 1902, has been called from his post as lecturer in the School of Russian Stud-

ies at Liverpool University, and has been made an assistant professor at his home university, with the Russian language and institutions as his special department. The new courses will, it is expected, begin with the winter quarter, and in the spring there will probably be offered courses in Russian literature and history. Books and periodicals relating to all these courses will be added to the library, and additional lecturers from Russia will be engaged. Mr. Harper has devoted himself since graduation to Russian studies, much of the time in Russia itself, and has edited a Russian reader, a substantial volume of about four hundred pages issued by the University of Chicago Press.

. . .

A DELINQUENT BOOK-BORROWER is the heaviness of the too-trusting lender. From Westboro, Massachusetts, comes the report of a library book taken out more than a century ago—in 1811, to be exact—and only the other day returned, whether by the great-grandchild or great-great-grandchild (or still more remote descendant) of the borrower, we cannot say. But there is cheer to despairing librarians in this remarkable recovery of what must have been long ago entered on the records as a hopelessly lost volume. Paraphrasing the good old hymn, the worried head of the circulation department can henceforth comfort himself (or, more often, herself) with the assurance that while the lamp holds out to burn, the long-lost volume may return.

### COMMUNICATIONS.

#### AN AUTHOR'S PROTEST.

(To the Editor of THE DIAL.)

In a recent issue of THE DIAL, in a paragraph speaking of my book, "The Greek Spirit," are many misrepresentations in point of fact. Four of the misrepresentations prompt me to send you the following:

First: Your reviewer writes, "We find an American thumb-print in the use of *humans* in the sense of men and women." *Humans*, "in the sense of men and women," is an old English word. I have met it, I think, in a black-letter Holinshed printed in London in 1584-5; certainly in other old English books. The reason of the use of the word in old times and now is clear—it has the advantage of connoting what no other word in our noble English speech explicitly connotes. If your reviewer will turn to the word in "A New English Dictionary," edited by Sir James Murray, he will find a quotation from Lowell to the effect that George Chapman, contemporary of Shakespeare and Ben Jonson, habitually used "*humanes*," in its common meaning, in his translation of Homer. Your reviewer will also find *humans*, "in the sense of men and women," in writings of the Scottish

Robert Louis Stevenson and of Englishmen of our day.

Second: Your reviewer also finds "an unhyphenated, half-German locution in the ugly words *their art gift*." Most excellent publications in England as well as in this country have used such words as *art*, *race*, without hyphen, adjectively, these past fifty years; centuries longer, if the phrase *art magique* is included. *Art* has even come into such popular uses as "art union," "art squares."

Third: "Subjects and predicates do not generally play hide-and-seek with the reader as in this: 'Cereals grew in sunlit tillage, the grape sacred through its use in the religions of many peoples, the gray-green olive, other esculent fruits, and horned cattle grazed in meadows dotted by benefactive forest trees.'" Subject and predicate play no hide-and-seek in this quoted sentence. It is plain, legitimate, parsable by a schoolboy.

Fourth: Your reviewer speaks of competition with others. My book strives with none. Its plan and its philosophy, its content determining distinctive features of a race spirit and tracing the evolution of that race spirit from earliest beginnings to the end, show that the book is different from what he terms my, or its, "dangerous rivals." As to Professor Basil Gildersleeve's beautiful "Hellas and Hesperia," your reviewer should recall that, upon its publication, a paragraphing fellow of his pronounced upon it with all the fatuous impertinence of incompetents of his craft.

KATE STEPHENS.

New York City, Dec. 15, 1914.

#### MOMMSEN AND THE WAR.

(To the Editor of THE DIAL.)

Much has been written of the influence of Nietzsche, as adapted and popularized by Treitschke, in creating the conditions out of which sprang the present war. While that influence undoubtedly has been great, it by no means marks the beginning of German aspirations to world hegemony. When the development of this motive shall have been traced, I venture to predict that Mommsen's glorification of Roman imperialism will be found to have been an important factor. From many passages in his "History of Rome," which might be quoted in illustration of this point, I select three, which may be found on pp. 3, 6, and 440, respectively, in Vol. V. of the American edition of 1900:

"By virtue of the law, that a people which has grown into a state absorbs its neighbors who are in political nonage, and a civilized people absorbs its neighbors who are in intellectual nonage—by virtue of this law, which is as universally valid and as much a law of nature as the law of gravity—the Italian nation (the only one in antiquity which was able to combine a superior political development and a superior civilization . . .) was entitled to reduce to subjection the Greek states of the East which were ripe for destruction, and to dispossess the peoples of lower grades of culture in the West. . . ."

"There was a direct political necessity for Rome to meet the perpetually threatened invasion of the Germans . . . beyond the Alps, and to construct a rampart there which should secure the peace of the

Roman world. But even this important object was not the highest and ultimate reason for which Gaul was conquered by Caesar. When the old home had become too narrow for the Roman burgesses and they were in danger of decay, the senate's policy of Italian conquest saved them from ruin. Now the Italian home had become in its turn too narrow; once more the state languished under the same social evils repeating themselves in similar fashion upon a grander scale. It was a brilliant idea, a grand hope, which led Caesar over the Alps—the idea and the confident expectation that he should gain there for his fellow-burgesses a new boundless home, and regenerate the state a second time by placing it upon a broader basis."

"For Rome alone history not merely performed miracles, but also repeated its miracles, and twice cured the internal crisis, which in the state itself was incurable, by regenerating the state. There was doubtless much corruption in this regeneration; as the union of Italy was accomplished over the ruins of the Samnite and Etruscan nations, so the Mediterranean monarchy built itself upon the ruins of countless states and tribes once living and vigorous; but it was a corruption out of which sprang a new growth. . . . What was pulled down for the sake of the new building, was merely the secondary nationalities which had long since been marked out for destruction by the levelling hand of civilization."

Much could be said in comment upon these extracts but their application is sufficiently obvious. Repeatedly does Mommsen assert the right of conquest that belongs to the union of superior organization in the state and superior "kultur" in the people. The relation of the war to the subjective desire to check the growth of social democracy I leave to the reader. Mommsen's "History" was completed in 1857. In his later life he deprecated the growth of militarism, but the harvest was the legitimate fruit of the seed that he had himself sown. At the annual meeting of the American Society of International Law last April, Mr. Charles Francis Adams quoted the first of the passages given above and christened its content "Mommsen's law." He remarked that it masqueraded under various aliases, such as "manifest destiny" and "benevolent assimilation," and he might have added "peaceful penetration" and "international right of eminent domain." As Viscount Bryce has recently said: "The war is a struggle between ideals—the ideal of a military state resolved to dominate all the neighboring countries and the ideal of peaceful communities dwelling in tranquillity under the protection of treaties." The fact that British interests are bound up in the triumph of the latter ideal does not alter the case. So are the interests of civilization.

F. H. HODDER.

Lawrence, Kan., Dec. 19, 1914.

#### JOSEPH RITSON.

(To the Editor of THE DIAL.)

I am preparing what I hope to make an exhaustive treatment of Joseph Ritson's life and work. If any of your readers have knowledge of unpublished letters to or from Ritson, or of any Ritson manuscript whatever, I should esteem it a great favor if they would communicate with me.

HENRY A. BURD.

University of Illinois, Urbana, Dec. 18, 1914.

## The New Books.

### METRICAL FREEDOM AND THE CONTEMPORARY POET.\*

Poets have grown either less bold or more courteous than they were in the days when the authors of "The Dunciad" or of "English Bards and Scotch Reviewers" blackened many a fellow-writer's face with adroit mud. One need hardly bemoan the fact, since the admirable wit of those productions barely compensated for their execrable taste. But enthusiasm for even impersonal literary controversy seems lacking to-day; and differences of opinion so sharp that they might once have divided the poets into two hostile camps now scarcely serve to embroil them with their next-door neighbors.

Only thus can one explain the fact that open warfare has not broken out between the proponents of the lately resurrected theory of *vers libre* and the adherents of the orthodox type of regularly rhythmical metres. A genuine difference of opinion and of temperament is involved. On the one side stand the writers who demand complete freedom of rhythm as a requisite for expressing the free and irregular contours of emotion; and on the other side stand those who regard metrical regularity as the sole instrument by which high emotion can be given successful expression.

Mr. Arthur Stringer, in the Foreword of his new volume, "Open Water," states the first of these positions with some elaboration. The traditional technique of rhythm and rhyme is, he believes, as hampering and anachronistic as the chain-armour of the Middle Ages would be to a modern soldier; the poet of to-day is unable to achieve natural expression under such a handicap. Mr. Stringer points out very truly that the almost boundless liberty afforded by blank verse is not available to the poet except for large, almost epical, themes; therefore, in actual practice, rhymed verse alone remains to him for "the utterance of those more intimate moods and those subjective experiences which may be described as characteristically modern." But rhymed verse forces him to "sacrifice content for form," and has "left him incapable of what may be called abandonment." Even regularity of rhythm, where no rhyme is present, "crowds his soul into a geometrically designed mould."

\* OPEN WATER. By Arthur Stringer. New York: John Lane Co.

SWORD BLADES AND POPPY SEED. By Amy Lowell. New York: The Macmillan Co.

YOU AND I. By Harriet Monroe. New York: The Macmillan Co.

BEYOND THE BREAKERS. By George Sterling. San Francisco: A. M. Robertson.

The objection to Mr. Stringer's plausible theory lies in his own admission that formal rhythm and rhyme supply "definiteness of outline" and "give design to the lyric." Without the agency of a fixed rhythm, it is almost impossible to achieve those recurrences, pulses, waves, and echoes whose function in poetry is no adventitious or superfluous one. A fixed cadence alone can serve as a base for all the musical variations that the poet may wish to employ; and his success here is vital. Deprive "Lycidas" of its antiphonal organ-roll of sound, its great succession of mounded harmonies,—and it would be nothing. The design is the poem. The metrical form is the very condition, the true means, of the poet's success. That spontaneous expression of emotion for which Mr. Stringer pleads is not likely to result in poetry at all; what turns raw feeling into poetry is precisely the compression of the material into an artful pattern, an expressive structure, an intelligible design. Not sobs, but music whose tone has sobs buried in it,—not laughter, but the song that dances with winged feet,—come within the categories of art. In the process of turning emotion into art, some loss has to be suffered; but the loss is not so large as Mr. Stringer would have us believe. To sacrifice content for form, as he tells us we now do, would indeed be lamentable; but on the other hand, to sacrifice form for content means simply to break the bottle that might have held at least a part of the wine. The competent craftsman does not, however, have to choose between these evils. Form is his opportunity, not his prison,—as some of Mr. Stringer's own earlier lyrics prove. Most writers would agree that the exigencies of rhyme suggest felicitous excursions of thought far more frequently than they inhibit the exact statement of an idea in all its original integrity. The practiced poet learns not to formulate his idea too rigidly in advance, but to let it develop and grow like an unfolding vine over and through the lattice of his metrical trellis.

After all, the sole criterion by which any artistic theory can be judged is its success in practice. Mr. Stringer's practice of *vers libre* is not a convincing exemplification of the virtue of his theory. One of the best, and also one of the most regular, of his poems is the following, entitled "The Wild Swans Pass":

"In the dead of night

You turned in your troubled sleep  
As you heard the wild swans pass;  
And then you slept again.

"You slept—

While a new world swam beneath  
That army of eager wings,



While plainland and slough and lake  
Lay wide to those outstretched throats,  
While the lone far Lights allured  
That phalanx of passionate breasts.

"And I who had loved you more  
Than a homing bird loves flight,—  
I watched with an ache for freedom,  
I rose with a need for life,  
Knowing that love had passed  
Into its unknown North!"

It is hard not to feel that even this finely conceived picture needs the melody of a more definitely patterned form,—that we shall forget this nebulous strain to-morrow, but that if it had been woven through the rhythm of a true music, however hesitant its beat, we could never forget it.

Miss Amy Lowell, also, has provided her volume, "Sword Blades and Poppy Seed," with a Preface in which she raises the question of metrics. "Unrhymed cadence," as she prefers to call *vers libre*, differs from the rhythms of ordinary prose "by being more curved, and containing more stress." This statement justly suggests that it is to prose and not to regularly rhythmical verse that we must look for the prototype of *vers libre*. Miss Lowell has used "unrhymed cadence" for many, but not all, of her poems; and she expressly disclaims being an exclusive partisan of either form. Technique of versification is only one of many techniques that interest her. Her most notable quality appears in the opening passage of the volume.

"A drifting, April, twilight sky,  
A wind that blew the puddles dry,  
And slapped the river into waves  
That ran and hid among the staves  
Of an old wharf. A watery light  
Touched bleak the granite bridge, and white  
Without the slightest tinge of gold,  
The city shivered in the cold.  
All day my thoughts had lain as dead,  
Unborn and bursting in my head.  
From time to time I wrote a word  
With lines and circles overscored.  
My table seemed a graveyard, full  
Of coffins waiting burial . . ."

The sharply etched tones and contours of this picture are characteristic of the author's work. Sometimes, however, an extreme carelessness, very different from that painstaking care which she praises in the "clear-eyed Frenchmen," mars her verse. "Were" does not respectably rhyme with "where," nor "vault" with "tumult," nor "Max" with "climax," nor "time" with "thyme"; yet this entire group of deformities occurs within the space of nineteen consecutive lines. This is no mere breaking of technical rules; it is the destruction of beauty. If the requirements of rhyme

so irk a writer, it would be better to follow Mr. Stringer's example and use *vers libre* only. In "unrhymed cadence," Miss Lowell's cadences are sometimes extremely delicate, as in "The Captured Goddess":

"Over the housetops,  
Above the rotating chimney-pots,  
I have seen a shiver of amethyst,  
And blue and cinnamon have flickered  
A moment  
At the far end of a dusty street.

"Through sheeted rain  
Has come a lustre of crimson,  
And I have watched moonbeams  
Hushed by a film of palest green.

"It was her wings,  
Goddess!  
Who stepped over the clouds,  
And laid her rainbow feathers  
Aslant on the currents of the air. . . ."

But to some readers, this passage will be merely an added proof of the fact that good *vers libre* is absolutely not so expressive as good rhythmical verse. Several passages on a similar theme in Shelley's "Prometheus Unbound" confirm such an opinion; nor is the comparison an unfair one, since every writer must endure the rivalry of the whole body of his predecessors. "Unrhymed cadence" at its best can hardly convey that intensity of effect which is poetry's peculiar function; certain clear emotional heights are as impossible of attainment by it as by prose.

Not so pliant, not so accurate, not even so free a medium for expression as the old rhythms! To say a thing directly,—to cry it out,—is not necessarily to express it. The complexities of rhythm and rhyme are not always a hindrance to the expression of complex thoughts. The poet's need is sometimes best served by that great world of musical signals and emotional calls which is at the disposal of him who accepts the convention that governs rhythmical verse, and employs this very convention as the instrument for evoking emotions that could never be evoked by naturalistic means. The supreme element of poetry comes into being only with that peculiar lift and flight which the disembodied imagination can take on the wings of formal geometrical beauty.

Miss Harriet Monroe, in her newly collected volume, "You and I," experiments with *vers libre*; but the pieces written in this style are few in number. Modernity in other than metrical matters chiefly marks her ambitions. In many of her poems she attempts with seriousness and devotion to consecrate poetry to the task of expressing modern industrial life. "The Hotel," "Night in State Street,"



"The Turbine" are the titles of the first three poems in the book; and their names indicate something of the author's aim. It is not wholly demonstrable that so specifically purposed an interest in the concrete and not always significant aspects of modernity is the best way of attaining this end. There is in such an effort too much of the conscious intelligence and too little of those blind tides of passionate understanding which alone pour greatness into poetry. Yet these are rather well-known poems, which have given pleasure to many "people of high degree"; and it is perhaps a work of supererogation,—or worse, of arrogance,—to criticize unfavorably certain conceptions that find place in them. The critic must, however, unsociably go his own chosen way, lighted by his own lantern. In some instances he may find himself unable to follow Miss Monroe. To view the turbine,—its purring revolutions, its hidden lightnings, its moods and rebellions,—as a proud tempestuous woman, seems an example of that kind of poetic imagination which does not interpret but rather encumbers the true essence of its theme. In the poem "Our Canal," also, the lines

"O Panama, O ribbon twist  
That ties the continents together."

are surely a bad, a false, a really unimaginative way of seeing the world of things as they are.

Miss Monroe's best work is not in this vein. Here she seems like a Christina Rossetti led by an infelicitous chance into an alien and unmastered world of modern mechanics, where her very genuine powers are largely useless. Her best accomplishment is in the vein of less ambassadorial utterance,—in personal poems where she subdues a smaller world more perfectly to the service of poetry. Take the following sonnet:

"Look on the dead. Stately and pure he lies  
Under the white sheet's marble folds. For him  
The solemn bier, the scented chamber dim,  
The sacred hush, the bowed heads of the wise,  
The slow pomp, the majestic disguise  
Of haughty death, the conjurer—even for him,  
Poor trivial one, pale shadow on the rim,  
Whom life marked not, but death may not despise.  
Now is he level with the great; no king  
Enthroned and crowned more royal is, more sure  
Of the world's reverence. Yesterday this thing  
Was but a man, mortal and insecure;  
Now chance and change their homage to him bring  
And he is one with all things that endure."

This dignified passage, written probably some time ago, may serve to remind the reader once more of the value of the very old and, as Miss Monroe herself now believes, "exhausted" sonnet form. In "The Wonder of It" also,

Miss Monroe has no difficulty in aptly turning conventional rhyme and rhythm to her own fantastic and original uses:

"How wild, how witch-like weird that life should  
be!

That the insensate rock dared dream of me,  
And take to bursting out and burgeoning—

Oh, long ago—yo ho!—

And wearing green! How stark and strange a thing  
That life should be!

"Oh, mystic mad, a rigadon of glee,  
That dust should rise, and leap alive, and flee  
Afoot, awing, and shake the deep with cries—

Oh, far away—yo hay!

What moony masque, what arrogant disguise  
That life should be!"

Mr. George Sterling, an experienced metrist, trained in the great lyric tradition of the past, is wholly faithful to rhythmical verse in his new volume "Beyond the Breakers." All the freedom that he needs he takes for himself within the compass of regular rhythms. How little cramped he is, a passage from his "Browning Centenary Ode" may attest:

"O vision wide and keen!

Which knew, untaught, that pains to joyance are  
As night unto the star

That on the effacing dawn must burn unseen.

And thou didst know what meat

Was torn to give us milk,

What countless worms made possible the silk

That robes the mind, what plan

Drew as a bubble from old infamies

And fen-pools of the past

The shy and many-colored soul of man.

Yea! thou hast seen the lees

In that rich cup we lift against the day,

Seen the man-child at his disastrous play—

His shafts without a mark,

His fountains flowing downward to the dark,

His maiming and his bars,

Then turned to see

His vatic shadow cast athwart the stars,

And his strange challenge to infinity. . . ."

It is interesting to speculate as to how the devotee of *vers libre* would have gone about attaining this lift and soar of flight. It may be doubted if he could possibly do so except by falling back upon that fairly regular variety of free metre which Matthew Arnold and Milton sometimes employed. To achieve that peculiar thing which we call poetry, a sustaining; emotion-heightening recurrence of rhythm is as indispensable as music is to opera. The sole debatable question is, how regular must the recurrence be to produce the desired trance-like effect? *Vers libre* often comes perilously near to the less insistent rhythms of prose, and loses the characteristic power of poetry thereby.

ARTHUR DAVISON FICKE.

### ENGLAND AND THE AMERICAN REVOLUTION.\*

In 1834 George Bancroft published the first volume of his "History of the Colonization of the United States," which was followed eighteen years later by a "History of the Revolution in North America." For a long time the spirit of George Bancroft animated the writing of American history, and even after two generations the influence of his early pioneer work is still to be reckoned with. Bancroft came well prepared to his work and while in the diplomatic service had unusual opportunities to collect materials for the continuation of his great undertaking; but in the first half of the nineteenth century, when the memories of two wars with England were still fresh in the popular mind, it was scarcely possible to view the events of the later colonial period in their true light. In recent years the researches of Professor Osgood, Mr. G. L. Beer, and others have in a large measure discredited the conclusions that Bancroft stated with such patriotic fervor: it has come to be seen that there were deeper causes than the quarrel over taxation for the separation from England, and that it was probably the complexities of the imperial problem rather than mean-spirited politics that led the English government to take the unfortunate course of action that it followed in 1765 and the succeeding years.

It is therefore strange to find Bancroft's discredited viewpoint taken by a most respectable historian from across the seas. About a dozen years ago Sir George Otto Trevelyan began to write a history of the American Revolution, of which the sixth and last volume has just been published. For no very good reason, it seems, the last two volumes have been called "George III. and Charles James Fox." George III. is no more prominent in these than in the earlier ones and the same may be said of Charles Fox. It is true, however, that Sir George regards the English phase of the conflict as a struggle between the opposing political systems that these two stood for; and in tracing this conflict the author does not attempt to conceal the fact that his sympathies are wholly on the side of Fox and the Whigs. Whatever the merits of the American Revolutionary movement, and Sir George believes in the essential justice of the American cause, the Revolution, and especially its outcome, had great importance for the history of constitutional government by rendering impossible the plans of George III.

\* GEORGE THE THIRD AND CHARLES JAMES FOX. Being the Concluding Part of "The American Revolution." By the Right Hon. Sir George Otto Trevelyan, Bart. In two volumes. Volume II. New York: Longmans, Green & Co.

The cause of English liberty was victorious — on American battle-fields.

A work of this type would naturally meet with much criticism from both English and American reviewers. American reviewers have insisted that the work is really a history of England during the period of the American war; and that on the American side it shows little originality, being chiefly a compilation from older American sources. These critics feel that the author has not attempted to fathom the deeper problems of our history during and immediately before the Revolution. English reviewers, on the other hand, have insisted that, while the American patriots may have had the right on their side, they were not so virtuous (nor the English statesmen so villainous) as Sir George would have us believe. It has also been charged that his statements are not always accurate and that his emphasis is often misplaced. There is some truth in the charge that the author does not always distinguish nicely between important and unimportant matters: in his last volume, for instance, he describes in great detail two duels, one between Fox and Adam and the other between Shelburne and Fullarton,—"affairs" which may have furnished interesting gossip at the time but seem to have had no appreciable influence on the course of English history.

It seems quite evident that the author feels that in these fearful days of 1914 there will be those who will feel that his work and particularly the last volume, containing, as it does, much bitter criticism of the administration of the Lord North régime, is wanting in patriotic spirit. In an inserted "address to the reader" (clearly an after-thought) Sir George informs us that the volume "was already in print some weeks before the outbreak of the German war" and that there is "no allusion whatever to passing events." He also assures us that "there is nothing in the book which the author desires to correct or alter; and the subject-matter is not inappropriate to the soul-stirring period in which we are living." Continuing he says,

"The story of the manly and chivalrous spirit in which, four generations ago, the two great English-speaking nations fought out, and ended, their famous quarrel is a story that an Englishman need have no scruple about telling even at a moment when his country, with a steadfast and grounded belief in the justice of her cause, is in the throes of war."

In this connection one is tempted to quote from his characterization of Frederick II. of Prussia, some of the sentences of which might also be used in giving expression to the aver-

age Englishman's view of the present German Kaiser. The author believes that Americans generally have an unwarranted opinion of the services that the great Frederick rendered to the Revolutionary cause.

"The gratitude of Americans toward Frederick the Great was cheaply earned, and has lasted to this very hour. He ran no risks, and made no sacrifices, for their cause, and he was apt to forget their very existence as soon as they had ceased to serve his purpose; and yet room has been found for his statue at Washington, while the unfortunate King of France, who went to war for America with consequences which ultimately were fatal to his own life, and his own dynasty, has no monument erected to his memory in any American town or city."

In his estimates of American generals and statesmen Sir George is as a rule very favorable, sometimes using stronger terms than an American writer would care to use. In a casual reference to General Philip Sheridan he speaks of him as "the greatest captain of mounted infantry that the world has seen." He is much impressed with the strength and abilities of the Adams family:

"For there is perhaps no other instance on record of a family which, over the space of a century and a half, has produced, in direct descent from father to son, four generations of men of such strong and sterling character, such remarkable and recognized talents, and such vigorous longevity."

We are reminded of recent events when the author tells us that John Adams

"scrupulously returned the visits made to Passy by American gentlemen resident in Paris, who had already begun to complain, as American gentlemen have complained ever since, that they did not receive due attention from the diplomatic representatives of their country in a foreign capital."

His estimate of the military abilities of General Greene is probably somewhat lower than that of some American historians: "Nathaniel Greene was not a general of the first order but he had mastered the practice and had sedulously and clearly thought out the principles of war."

The volume covers in a general way the last two years of the war, beginning with a discussion of the state of English opinion after it was understood that the European powers were preparing to fight England and closing with the downfall of the Lord North ministry a few months after the surrender of Cornwallis at Yorktown. On the American side the work gives fairly satisfactory accounts of the activities of the American diplomats abroad, of the war in the Carolinas, and of the siege of Yorktown. The bulk of the volume, however, is devoted to English affairs: the Irish volunteer movement, the menace of the League of Neutrals, the parliamentary situa-

tion, the county associations, the Gordon riots, and the movement for economical reform are some of the larger topics that the author has discussed. While Sir George can scarcely find terms strong enough to express his condemnation of the ministry, especially Lord North, Lord Sandwich, and Lord George Germaine, the last two having charge of the admiralty and the war office respectively, he is very charitable in his treatment of the British generals. Howe, Clinton, Cornwallis, Carleton, Rawdon, were all excellent soldiers; their failure to conquer the Continentals the author attributes chiefly to the blunders of the English war office, from which they received iron-clad and impossible instructions. Howe and Clinton also lost ground through their failure to appreciate the value of civil government in the conquered or loyal sections; the military government that they did provide Sir George finds to have been unspeakably corrupt. Of General Burgoyne he has this to say:

"Seldom, except indeed in the legend of Belisarius, was a general worse used by his official superiors than John Burgoyne. Acting under iron-bound instructions, with a far less than sufficient force of troops, he had displayed on several occasions the professional skill of a veteran commander, and on every occasion the heroic courage of a perfect soldier."

Aside from his estimate of men and measures Sir George has contributed little that is new or original. Whether his opinions will find a very wide acceptance is a matter of great doubt. All historians are willing to grant that the government of England during the first two decades of the reign of George III. was most of the time as corrupt and inefficient as Sir George asserts it to have been; but the causes of the American Revolution probably lay in America rather than in Westminster: the forces that work for nationality were at work in the western world, and America could not be expected to continue much longer as the willing subject of a distant government. But whether the author's conclusions be accepted or rejected, all will admit that he has produced a work of singular charm; our only regret is that his style and his art have enshrined a mistaken view of American history.

LAURENCE M. LARSON.

#### A COMPENDIOUS HISTORY OF ENGLISH LITERATURE.\*

Teachers and publishers are ready to welcome the effort of that scholar who shall produce an ideal history, in one volume, or at most two, of English literature from Beowulf

\* MODERN ENGLISH LITERATURE, from Chaucer to the Present Day. By G. H. Mair. New York: Henry Holt & Co.

down to the present time. Nor are signs altogether wanting that the appearance of the desired book is near at hand. Good models are to be had in works of the right proportion on other literatures both ancient and modern. One thinks of the "Abridged History of Greek Literature" by Alfred and Maurice Croiset, with its relation to their larger French work in five volumes, this latter being perhaps the best history of any literature in any language. Or one thinks of Mr. J. Wright Duff's most admirable "Literary History of Rome," marvellous for its fulness, accuracy, and condensation, and for a grace and interest that never fail; or of Lanson's "History of French Literature," which merits a similar description. Indeed, we may recall the noble work of Ten Brink on English literature itself, regretting that no one has seen fit to revise the translation, and to complete the whole, in English, in the light of our present knowledge—in which case the demand for an ideal book would be satisfied. Wülker's volume ("Geschichte der Englischen Litteratur von den Aeltesten Zeiten bis zur Gegenwart"), so far as I am aware, is the only work on the subject, by a recognized scholar with a technical training, that is intended to be popular, and at the same time follows the entire course of English literature from the beginnings down to Tennyson and Browning. Wülker was not an inspired literary critic, as Ten Brink was; his illustrations, and his estimable motives, hardly make up for the lack of attractiveness in his pages; nevertheless in scope his book supplies a model.

In addition to models, the trained linguist and literary student, who alone could produce the desired work, would have a few literary histories of particular epochs to rest upon, among them the exceptionally good account of Middle English literature by Professor Brandl in Paul's "Grundriss"; and he would have at his command the "Cambridge History of English Literature" (with its bibliographies), though the several parts of this must not be employed without discrimination. Nor should one forget Professor Northup's forthcoming bibliography of bibliographies for the study of English, which will be indispensable to every scholar in this and related subjects. But the ideal historian of English literature will not possess every advantage enjoyed by Lanson, Duff, and the brothers Croiset: he will not find the wheat for his cake so thoroughly ground and bolted as are the materials for a literary history of France or Rome or Greece. Much scholarly attention, it is true, has of late been devoted to the period, or periods, subsequent to the accession of Eliza-

beth, which Ten Brink some twenty years ago felt unprepared to treat with precision, and so omitted from his plan. Yet from the Elizabethans on, the historian will find many serious gaps in our knowledge, and more than one well-nigh incredible defect in the necessary apparatus. The prose of Milton, for example, has never been properly edited; and there is no satisfactory edition of Burke. Under these conditions, the historian must divine the hidden course of events through the force of a trained sympathetic insight; an insight into the nature and genius of the English language and literature as a whole; an insight nourished in the best traditions of English scholarship, and rigorously disciplined in those parts of the subject—for example, in Old English—where the need of precision is most obvious, if not also most attainable. To those who know, it is obvious that the first requisite in the way of external acquirement for the historian of English literature is a thorough knowledge of Old and Middle English.

Mr. Mair's book, in spite of more than one excellence, is not of the sort we have in mind. It is the outgrowth of his handy little volume, "English Literature: Modern," in the "Home University Library," which followed a superior work in the same series, "English Literature: Mediæval," by Professor Ker. Mr. Mair's present work begins with Chaucer, and the author undertakes to defend what is not defensible, the old notion that English literature begins with "The Canterbury Tales." He is at some pains not to be caught saying just that, but it is the idea he would like to convey. "For the scholars," he remarks, "our literature may begin earlier; for the poets it began with him [Chaucer]." Is Mr. Mair also among the poets? And does he think that students of Old English have no feeling for literary and historical values? Does he forget, too, that, among the poets, Ben Jonson, Milton, Wordsworth, and Tennyson showed some interest in the earliest stages of the language and literature, and were variously indebted to the study of it? His general mistake, perhaps, lies in uncritically following Professor Legouis, and in coming by himself to project Chaucer on a French and Italian background;—on this rather than on the entire background of mediæval ideas, English as well as Continental, and in Latin as well as in the vernacular literatures. But in particular one cannot agree with him when he says that, if we go no farther back in England than Chaucer, "we shall certainly lose nothing which affects what is to come afterwards." We should miss the Old English "Battle of Brunanburh," which seems to

have affected Tennyson, since he modernized it. And when Mr. Mair says that Old English is as distinct from Modern as Modern English is from German, he must mean *superficially* — as it were, to a schoolboy's vision. Neither a scholar nor a poet who really knew and loved Old English would say so. We suspect Mr. Mair's attainments in this part of the field from the time he alludes in his Preface to "the philologist" (meaning student of linguistics) and "the professor of dead dialects"; and we therefore suspect his ability to judge after the fashion of Ten Brink whether the study of Chaucer is much or little dependent upon the study of Old and Middle English.

Before proceeding to the praise which on some accounts we wish to accord to Mr. Mair's volume, let us attend to a few other strictures. His plan, he says,

"aims at maintaining an individual point of view, at laying stress on ideas and tendencies rather than at recording facts and events, and it does not hesitate to draw generously on standard works of criticism and biography with which students are familiar."

If in several cases the author derives his opinions from excellent studies, such as the work on Chaucer by Professor Legouis, nevertheless he cannot be termed discriminating in the matter of authorities. Thus he is capable of naming as the "two best critics" of Milton one who is good, but not best, Mark Pattison, and "Professor" Walter Raleigh, who is negligible. Where in his hierarchy would Mr. Mair put Addison and Dr. Robert Bridges? And where would Osgood, Masson, and Verity come in? This lack of discrimination as to books is on a par with several other uncritical utterances. For example, Milton "never violates the harmony of sound or sense." Is that an echo of Matthew Arnold's description, "In the sure and flawless perfection of his rhythm and diction . . ."? It was Huxley, was it not, who imagined that Herbert Spencer's definition of tragedy would be, "a generalization killed by a fact"? Enter Mr. Mair's unguarded "never" followed by this irreconcilable fact from the Ninth Book of "Paradise Lost" (ll.41. ff.):

"Mee of these

Nor skilld nor studious, higher Argument

Remaines, sufficient of it self to raise

That name, unless an age too late, or cold

Climat, or Years damp my intended wing

Deprest, and much they may, if all be mine."

Yes, the good Milton sometimes nods, as his best critic, Wordsworth, frankly admits, stating the matter thus:

"I could point out to you five hundred passages in Milton upon which labor has been bestowed, and twice five hundred more to which additional labor

would have been serviceable; not that I regret the absence of such labor, because no poem contains more proof of skill acquired by practice."

Nor would better critics, I believe, go so far as to say with Mr. Mair that Milton "devised his own subjects, and wrote his own style," or that "he stands alone, and must be judged alone"; Mark Pattison, indeed, says something different. Granting that Milton's soul was like a star, and dwelt apart, we cannot judge the poet by himself, since there is no astronomy, or other science, of the individual. His subjects were the common property of England, Holland, and Italy, and his treatment of them was profoundly influenced by the Italian interpretation of ancient poetical theory.

To tell the truth, Mr. Mair, as his over-praise evinces, is not in sympathy with Milton, but with traditional notions about the poet, unrectified by scholarly observation and comparison of the facts. As a result, coming to the point in Milton's biography where sympathy is most needed, he rashly declares that "Milton always argued from himself to mankind at large," and falls into the vulgar error of associating the Miltonic writings on divorce too closely with Milton's private life. Are they not, rather, singularly objective, and is there anything better on the subject in English? The spirit of them is altogether in keeping with the ideal of good manners represented in the speeches of Adam and Eve, almost constantly, in "Paradise Lost," and constantly in the words and actions of the Hero in "Paradise Regained." "Manners," we recall, are one of the gifts which Wordsworth, good poet and scholar, thinks to be in Milton's keeping for England.

Turning to Shakespeare, we again find Mr. Mair using that dangerous word "never":

"A study of the plots of either the comedies or the tragedies will convince the reader that the orderly faculty of marshalling events has never been so completely shown in the work of any other writer."

What about Sophocles? But perhaps we are to understand: any other English writer. Well, what about Thackeray in "The Rose and the Ring," or Fielding in "Tom Jones"? "What a master of composition Fielding was!" says Coleridge. "Upon my word, I think the 'Oedipus Tyrannus,' 'The Alchemist,' and 'Tom Jones' the three most perfect plots ever planned." No Shakespearean scholar would have expressed himself as does Mr. Mair; in the first place, none would put most of the comedies, in the matter of construction, on as high a level as most of the tragedies. And to sum up in the words of Mr. A. C. Bradley on Shakespeare:

"Nine-tenths of his defects are not . . . the errors of an inspired genius, ignorant of art, but the sins of a great but negligent artist."

Turning to the pages on Wordsworth, we discover the same bent for overstatement, and for essentially the same sort of threadbare comment as is passed along in certain handbooks of criticism and biography with which students are familiar. Thus: Wordsworth is "a complete innovator"; "he found his subjects in new places"; in his earlier years he had a vision of "nature," which eventually faded, so that only "a few fine things fitfully illumine the enormous and dreary bulk of his later work"; "if we lost all but the 'Lyrical Ballads,' the poems of 1804 [misprint for 1807], and the 'Prelude,' and the 'Excursion,' Wordsworth's position as a poet would be no lower than it is now." Does Mr. Mair realize that he has included three-quarters of the poet's work? The bulk of what is left is not enormous. The other assertions also need reconsideration. Wordsworth is not a complete innovator: in part he harks back to his favorite "elder poets"—more especially to Spenser and Milton. Substituting England for Sicily and the Mediterranean, one may say that Wordsworth finds his subjects where Theocritus found them; and that is just what he tells us in the Eighth Book of the "Prelude." In his earlier period his imagination was tinged with a neo-Platonism which, while not very good of its kind, still counts as "poetry" with the average reader of the present. That is, when Wordsworth talks about a motion and a spirit "rolling" through various things, people think him inspired, though they may not care for his translation of Michael Angelo's address "To the Supreme Being," which contains a very different form of teaching. Wordsworth gradually outgrew his crude naïve philosophy, and, drawing his inspiration less and less from neo-Platonism, and more and more from Christianity, produced a body of verse that in workmanship is superior to his earlier attempts. Much of it is likely to attract well-educated readers of subsequent generations, when the doctrine of divine immanence gives way, as it gave way in Wordsworth, to a more artistic conception of the universe. There are not "a few," but many "fine things" in the "Ecclesiastical Sonnets," that most important of his later writings; it is a body of work that naturally falls into its place with the writings of Herbert and Keble; and a critic who aims at maintaining an individual point of view (which means observing and comparing for himself) cannot afford to treat it as it is treated in ordinary books of criticism and biography.

Though he now and then lapses into an overfamiliar style, and though, as we have seen, his judgments lack finality, Mr. Mair on the whole is naturally alert, and expresses things for himself, often with vigor, and sometimes with felicity. He duly insists upon looking at the history of literature in the light of fundamental principles, and on occasion enunciates such doctrine as the following (pp. 47-48):

"The unit of all ordinary kinds of writing is the word, and one is not commonly quarrelled with for using words that have belonged to other people. But the unit of the lyric, like the unit of spoken conversation, is not the word but the phrase. Now in daily human intercourse the use, which is universal and habitual, of set forms and phrases of talk is not commonly supposed to detract from or destroy sincerity. In the crises, indeed, of emotion it must be most people's experience that the natural speech that rises unbidden and easiest to the lips is something quite familiar and commonplace, some form which the accumulated experience of many generations of separate people has found best for such circumstances or such an occasion. The lyric is in the position of conversation at such a heightened and emotional moment . . . This is not to say that there is no such thing as originality; a poet is a poet first and most of all because he discovers truths that have been known for ages, as things that are fresh and new and vital for himself."

A word of praise must be given to the sixteen portraits scattered through the volume. The one of Wordsworth (p. 220), reproducing the sketch by Pickersgill in the Library of St. John's College, Cambridge, though not well known, is a fortunate choice.

LANE COOPER.

#### AN ICONOCLAST IN ARCHITECTURAL CRITICISM.\*

Mr. Geoffrey Scott's "The Architecture of Humanism: A Study in the History of Taste" breaks sharply with the traditions of English criticism by attacking the formulæ on which the apotheoses of Greek and of Gothic art have been based and boldly championing the architecture of the Renaissance. In the mind of the author the book is an attempt to formulate the chief æsthetic principles of classical design in architecture, and to trace the history of our critical canons; in reality it is a violent polemic against earlier opinions and a dogmatic apologia for a style deified in advance.

In so far as the author makes clear the development and points out the inadequacies of nineteenth century critical theory he does

\* THE ARCHITECTURE OF HUMANISM. A Study in the History of Taste. By Geoffrey Scott. Boston: Houghton Mifflin Co.

a needful service. The working belief of the contemporary artist and critic of art is too often a jumble of incongruous fragments from earlier systems, patched together without appreciation of their inconsistency or true historical relations. The text in hand brings order into this confusion, distinguishing, very justly, successive phases in the development of critical dogmas. On the academic method of imitation of the antique and search for perfect mathematical proportions, followed the romantic idealization first of Greece and then of the Middle Ages, passing over into the cult of the natural and the picturesque. Then followed the ethical evaluation of styles by Ruskin and his followers, the mechanical or structural evaluation of Violet-le-Duc, and finally the biological, evolutionary explanation of compulsion from environment which still dominates criticism. Obviously any of these interpretations singly, or all of them together, cannot exhaust the æsthetic values of architecture. There will still remain purely spacial relationships, eluding even the academic formulæ. To call all previous views "fallacies" out of hand, however, as does Mr. Scott, betrays a failure to realize their partial validity, as well as a lack of historic modesty.

The substitute which he has to offer, the "humanist" evaluation, is not, we find, the theory of the humanists themselves, but a modern psychological doctrine, humanist only in a curious sense—Professor Lipps's theory of *Einfühlung*. This familiar hypothesis, which Mr. Bernhard Berenson has already applied to Renaissance painting, explains our æsthetic sensations as unconscious projections into the external world of our own bodily movements and tensions. To illustrate, arches seem to "spring," domes to "swell," and spires to "soar," because we identify ourselves with their apparent states. If one were disposed to jest, one might say that Mr. Scott's own fallacy had been added in advance, by his own arch-villain, Ruskin, to the romantic, the ethical, the mechanical, and the biologic fallacies which he himself has condemned. It is the pathetic fallacy, a poetic animism, dignified by a modern and philosophic garb. Without entering seriously upon its merits, we may suggest that its truth or falsity is really irrelevant to Mr. Scott's more concrete propositions that mass, space, line, and coherence are the true language of architecture, and that Renaissance architecture, which speaks this language with least restraint, is the style in which architectural principles can most fruitfully be studied.

The importance of abstract qualities like

mass, line, and space is recognized by æsthetic philosophers whose systems are most diverse or antagonistic. Even one who has given such a wide extension to the æsthetic field as Signor Benedetto Croce sees in them the channels for those expressions peculiar to architecture, incapable of translation into other media. The idea that they exhaust its values, however, is an intolerable limitation, and one which, unjust to other styles, does Renaissance architecture itself less than justice. We must turn against the author's dogmatic assertions, his own protest against earlier apologies: "Conducted without impartiality, arguments such as these are but the romance of criticism; they can intensify and decorate our prejudices, but cannot render them convincing." It is true that a sympathetic estimate of Renaissance architecture must depend on an appreciation of abstract, spacial qualities, but it is equally true that an extension of the abstract criterion to other styles as the one principle of judgment would be as illegitimate as similar extensions of mechanical or biological criteria.

Perhaps Mr. Scott's brilliant and forceful rhetoric, in spite of the over-emphasis which arouses protest at almost every page, is the only weapon by which popular prejudices, themselves partly rhetorical in origin, can be beaten down. It is a pity, though, if the rhetorical bias of English criticism is so strong as to deprive us permanently of discussion which is measured and temperate.

SIDNEY FISKE KIMBALL.

#### RECENT VIEWS OF CHINA.\*

The conflagration now consuming the visible fabric of civilization in Europe, from which brands have already been carried by Japan to the northeast corner of China, gives increased importance to all questions concerning the future of the Chinese people. Constituting so large a fraction of the population of the globe, and inhabiting territory immensely wealthy in undeveloped resources, this people seems to be destined to play either a great or a very pitiable rôle in the history of the present century. The decision of Fate between these two possibilities rests upon external and internal forces still difficult to gauge. If the present stupendous conflict in Europe determines whether the leading nationalities of the world are to be military and conquering in

\* *FORCES MINING AND UNDERMINING CHINA.* By Rowland G. Gibson. New York: The Century Co.  
*THIRTY YEARS IN THE MANCHU CAPITAL.* By Dugald Christie. New York: McBride, Nast & Co.  
*A WOMAN IN CHINA.* By Mary Gaunt. Philadelphia: J. B. Lippincott Co.



temper, or commercial and increasingly fraternal, it will turn the scales one way or the other for China. But the internal forces to be estimated are complex, subtle, and in transition, so that they are now scarcely capable of certain analysis and are treacherous material for prophecy. With all that has been written about China and the Chinese, the Occident is by no means of one mind concerning the traits of the race and its capabilities. There is need just now for much thorough-going study of the Chinese.

Three recent books add each something of worth to the material upon which we must base our forecast of China's future world relationships. The three authors, fortunately, see their subject from three distinct points of view. Mr. Gibson is a "military interpreter in the Chinese language"; Dr. Christie is a medical missionary who has spent thirty years in Mukden, Manchuria; Mrs. Gaunt is a professional writer of fiction and stories of travel.

"Forces Mining and Undermining China" is, we regret to say, lacking in that orderly analysis and mastery of material which wins the confidence of the reader in the judgment of the writer. The book contains valuable information concerning mining, railways, labor, finances, and concessions in China, and is well worth a rapid survey; but it lacks maturity of judgment and dignity of expression.

"Thirty Years in the Manchu Capital" is, on the other hand, a work of unusual merit. A simple, unpretentious account of events that have come under the author's personal observation and experiences through which he has passed, the book throws much light upon two wars fought on Chinese territory—the Chino-Japanese and Russo-Japanese conflicts—and gives the reader definite impressions of Chinese character through sketches of various individual Chinese known to the author. The method and style of the book are natural and entertaining. The author wins without effort the confidence and respect of the reader, and his kindly and favorable estimate of the Chinese carries a high degree of conviction. There is, however, very little effort at generalizing, so that the book furnishes evidence rather than argument in connection with the problem of China.

Among recent publications dealing with this problem no book we have seen possesses the literary merit of Mrs. Gaunt's "A Woman in China." Entering the country by the Siberian Railway in mid-winter shortly after the Revolution, the author spent some weeks in Peking observing and studying, and then travelled without companion by cart to Jehol,

Inner Mongolia, the ancient hunting palace and grounds of the Manchu emperors. Her opportunity for forming an independent impression of the Chinese was, thus, very different from that of the ordinary tourist, and her training as a writer has enabled her to produce one of the most entertaining and pleasing of books on the subject. Artistic by temperament, Mrs. Gaunt has filled her pages with sketches from life, vivid and delightful. Her appreciation of Chinese architecture and landscape gardening is more earnest and outspoken than that of any writer we recall. Indeed, "A Woman in China" is a rather unusual blend of keen observation, humor, sympathy, and artistic sense.

An artist, however, is a delineator and interpreter of the static present, not a guide or a prophet. Possessed completely by the semblance before the eyes and concerned in its reproduction through the medium of art, the artist lacks a sense for the future, as yet invisible and wholly unpicturesque. In spite of her evident good judgment, Mrs. Gaunt is, first of all, an artist. The China which seemed to her antique and static, ancient Babylon still surviving in the midst of a novel and alien world, does not thus appear to Dr. Christie, who has witnessed the changes of only three decades. Even the most gifted observer may be so engrossed by the quaint and *outré* in features, costume, manners, and age-long habits that he requires years, rather than weeks, to penetrate behind these veils which conceal the essential human spirit. Diversity in outward manifestations does not disprove the unity of the human soul in all the races of men. The civilization of any race may be slowly transformed by the working of new forces brought to bear upon it, and such forces are now at work in China.

OLIN DANTZLER WANNAMAKER.

#### BRIEFS ON NEW BOOKS.

*Scandinavian literature in English.*

One of the main purposes of the American-Scandinavian Foundation, established in 1911 by the generous bequest of Niels Poulsen, is to publish English translations of important Scandinavian literary works. That purpose has now become achievement to the extent of three interesting volumes that offer us the first fruits of this aspect of the Foundation's enterprise. Two of the volumes, devoted to Holberg and Tegnér, are entitled "Scandinavian Classics"; the third, "The Voyages of the Norsemen to America," is the first issue of a series of "Scandinavian Monographs." The Holberg volume is singularly welcome



and opportune. It offers three of the comedies, in a translation made by Dr. Oscar James Campbell and Mr. Frederic Schenck. Dr. Campbell, it will be remembered, gave us last spring a study of Holberg which was the first work in the English language upon the greatest of all Scandinavian authors. We now have three comedies representing the playwright who completes the great trinity of modern writers of comedy—Molière, Goldoni, and Holberg. The selection is the best possible—"Jeppe paa Bjerget," "Den Polikiske Kandstøber," and "Erasmus Montanus," a selection in striking contrast to that made a year or two ago by a retired English army officer, who gave us three of the least significant and characteristic of the comedies in a singularly wooden translation. Dr. Campbell's three represent Holberg at his best, and his version is nervous, colloquial, and faithful.—The Tegnér volume, edited by Mr. Paul Robert Lieder, offers a reprint of old matter—Longfellow's "The Children of the Lord's Supper" and W. L. Blackley's "Frithiof's Saga"—the latter first printed in 1857. This is a fair translation—no better than several others of the score or more that exist, but it has the distinction of having been the first to be printed in this country.—Commander William Hovgaard's treatise on "The Voyages of the Norsemen to America" is planned on a large scale, and makes a volume of three hundred pages, abundantly illustrated. So much work has been done in this field of recent years that a comprehensive statement of the theories and conclusions of modern scholars is a very desirable thing to have, and the author is well equipped for the performance. He treats of his subject as an historical critic, a naturalist, an archæologist and ethnologist, and especially as an expert in nautical matters and geography. The treatment of all these matters is minute and exhaustive. With regard to controverted points, it may be said that he regards the saga narratives as essentially historical, in opposition to Nansen's belief in their legendary character; that he believes the Skraelings in some instances to have been Indians and not Eskimos; that he holds the *vinber* to have been grapes rather than currants or cranberries, and Vinland (with the long vowel) to have really meant Wineland; and he offers evidence that the site of Leif's settlement may well have been as far south as the coast of Massachusetts. Perhaps the most valuable part of the work is its detailed description of the Atlantic coast from Baffin Land to the Hudson, and its attempts to identify the shores described in the sagas

with actual parts of the American continent. The whole question is bewildering and baffling, and Commander Hovgaard has probably done all that is scientifically possible to shed light upon it. He has no hobbies, and this is perhaps the most important prerequisite for the handling of the whole complex problem.

*A new portrait of Wagner.* Mr. Ernest Newman in his book "Wagner as Man and Artist"

(Dutton) gives us a full length painting of the remarkable musician and dramatist. He says in his Preface: "In spite of the size of this volume, many readers will no doubt feel that it either discusses inadequately several aspects of Wagner's work and personality or it passes them over altogether. I plead guilty; but to have followed Wagner up in every one of his many-sided activities—in all his political, ethical, economic, ethnical, sociological speculations—would have necessitated not one book but four." And yet he says farther on: "While there is at present no adequate life of Wagner, there is probably more biographical material available in connection with him than with any other artist who has lived; and on the basis of this material it seems justifiable now to attempt—what was impossible until the publication of *Mein Leben* in 1911—a complete and psychological estimate of him." We do not feel that the two statements can be made to agree, and we find, indeed, that in the long discussion of "Wagner as a Man," there are principally presented the relations of Wagner with his wife, Minna, and the other women who contrived to make his life disappointing and miserable until Cosima Wagner made her appearance. A treatment of Wagner's relations to politics, government, economics, might have been undertaken without detriment to a subject like friendships with the other sex, which ought in every case to be kept within the limits which belong to it. Mr. Newman could have compressed the love episodes, and enlarged the consideration of other sides of Wagner's character without becoming prolix or lessening the value of his picture. He could have led up to his superb summary by a completer exposition of the varied interests of this restless and cosmopolitan artist. We also question the advisability of considering the form, to the exclusion of the content, of Wagner's works. We see this course taken and advocated in the second part of the book, "The Artist in Theory." It would seem that a discussion of Wagner's power of character representation, his mastery of material, his immense advances in technique, would be enhanced by adequate

statements of his intent and purpose. Such was undoubtedly the opinion of the composer, and the reproduction of his idea in completely congruous music was his great effort and purpose. It is unquestionably in the third part of his volume, "The Artist in Practice," that Mr. Newman finds himself most at home, and it is here that the reader will find him most convincing and authoritative. Whatever our views may be of Wagner and his work, we must take into account this book of Mr. Newman's. All the great questions in regard to Wagner's achievement are here considered with insight. We may not agree with Mr. Newman's conclusions, but we must concede his knowledge, his depth of appreciation, his eloquence of expression. No book on the subject will appeal to a larger circle of readers, nor give a more vivid conception of the whole movement.

*Insect biographies, new and old.*

The charm of M. J. H. Fabre's "Souvenir Entomologiques," published in 1882 and now translated by Mr. Alexander Teixeira De Mattos, has its origin in the author's enthusiasm for his researches, in his skill in building up the reader's interest in his observations and experiments, and in a certain naive unsophisticated simplicity. The translator has preserved the latter admirably in "The Mason-bees" (Dodd, Mead & Co.) the latest volume in the series of translations of M. Fabre's work. This deals with the habits and instincts of certain solitary mud-working bees of southern Europe and touches upon the operation and origin of such fundamental biological phenomena as the homing instinct in bees, ants, and cats, and the origin of the semi-parasitic habits of those bees which, like the cuckoos among birds, lay their eggs in nests not their own. The author is a keen observer, with an experimental turn of mind, and puts to test his theories of sight and memory as guiding factors in the homeward movements of insects. The translation is excellently done save for a few lapses into archaic terms.—While M. Fabre depends wholly upon word pictures to charm his reader, Ward's "Insect Biographies with Pen and Camera" (Stokes) supplements these by plates in color and heliotype and excellent half-tones. The book aims to present the life histories of certain of the representative insects, such as the lace-wing fly, various moths and butterflies, the "death watch" beetles, the hover-fly, and the flea, and adds to these some account of mites and spiders. The photographs are nearly all from life, and the attitudes of the subjects portrayed are therefore normal. Both the pho-

tographer and the engraver have succeeded exceptionally well in their work. Intensive study directed to a few carefully selected types and carried to a high degree of completeness characterizes this work and lifts it above the level of the ordinary "nature study" treatment of entomological topics.

*An ambitious book on Cicero.*

It is always an unwelcome task to question the value of an extended work written by a conscientious scholar of mature years; but a dutiful reviewer is bound to ask what useful end can be served by Professor E. G. Sihler's large volume on "Cicero of Arpinum" (Yale University Press). The gifted Tully, so unanimously lauded as an orator, so bitterly debated as a statesman, has been the subject of many pens, and a new treatise on a large scale can be justified only by unique historical acumen or some singular felicity of presentation. To the latter qualification our volume can make no claim whatever; in fact, a rigorous effort is necessary to hold oneself to the task of reading it, so dispiriting is the style even to the most loyal student, so painful to any reader with the least literary feeling. If the editors of a great university press, like that of Yale, cannot ensure a passably good general presentation, they might at least preclude annoying violations of elementary grammar and punctuation. Naturally, however, almost any failure in English would be gladly forgiven if the work were distinguished by an unusually keen sense for human character and motives, by some fine gift of perspective, some compelling profundity of judgment, some comprehensive faculty of grouping the particular and universal together, in short, by some exceptional power of dealing with history in biography. But, unfortunately, one misses these high essentials, and finds instead average ability, unsparing toil, and meticulous scholarship. However, we are glad to accord most unstinted praise to one noble quality,—an absolute honesty of purpose that shines from every page. There is a carefully arranged bibliography, followed by an index.

*Observations of a flat-dweller.*

That quality of lyric poetry which lies in the unquestioning assumption that the reader is as much interested in the poet's private affairs as the poet himself, reveals itself quite engagingly on every page of Mr. Simeon Strunsky's "Belshazzar Court" (Holt), the supposed account of the family affairs and certain other intimate concerns of a young married couple and their two children in their

life on the third floor of a mammoth apartment house in the far up-town regions of New York. As in Mr. Edward S. Martin's "Reflections of a Beginning Husband," which the book strongly resembles in some of its features, it is the young head of the family who acts as scribe, and who realistically pictures the pleasures and a few of the vexations of domestic life in a household just a little less prosperous, pecuniarily, than its tastes, its refinement, its ideals, might have rendered desirable. The entrance hall of Belshazzar Court has handsome electroliers in imitation cut glass, a magnificent marble fireplace in which the effect of a wood fire is simulated by electric bulbs under a sheet of red isinglass, while the heat is furnished by a steam radiator close by, and the floor has two large Oriental rugs of American manufacture. What the humorously communicative young father has to say about his irrepressible son Harold and the latter's baby sister, about his wife Emmeline, and, not least of all, about himself, his interests and diversions, his views of things metropolitan and cosmopolitan and miscellaneous, will be found entertainingly set forth in the eight discursive chapters of the book, which, it will be discovered by magazine readers, is not an entirely new production, though none the worse for that fact. Mr. Strunsky has in the last few years made a name for himself as a humorist of decidedly original quality, and "Belshazzar Court" sustains this reputation.

*A useful book  
on punctuation.*

Mr. M. L. Spencer's "Practical English Punctuation" contains much more matter than its title implies; it is really a compendium of directions for the preparation of almost any kind of manuscript. It has no discussion of the principles of punctuation, and presents nothing new in organization or arrangement; for the sake of brevity the directions are usually given as dogmatic rules. The basis of these rules is the practice of the more conservative magazines and the more careful writers of the present day, and wherever usage varies, what appears to be the preferred practice is indicated. Of course the first edition of such a compendium provokes some adverse criticism. The specimen sheet of corrected proof with the accompanying explanation is not so serviceable as it should have been made, some of the statements are very awkwardly phrased or are capable of misinterpretation, and occasionally the rules are too broadly stated. But such defects are not numerous. The rules are generally sound and clearly illustrated, the material is made readily accessible through a

fine index, the presswork is very satisfactory, and typographical errors are notably absent. The volume should largely realize the hope expressed in the Preface that it "may be found to be a compact, convenient, and reasonably full compendium of rules for the guidance of all persons who have need to write." (Menasha, Wisconsin: The Collegiate Press.)

*The adventures  
of a book-lover.*

Mr. Walter A. Mursell knew himself at the age of ten to be a book-lover, and at twelve began to be a book-buyer, taking delight in browsing about old bookshops. To him "they are what form and outline and color are to the artist, what beauty is to the poet, what springtime is to the lover, what summer meadows are to the child." That such a person should write well about books is no cause for surprise. "Byways in Bookland" (Houghton) consists of a series of "confessions and digressions," informal and intimate and altogether delightful. In a chatty, autobiographical fashion Mr. Mursell tells us of the birth of a book-lover, his first footsteps in bookland, the comradeship of books, the green pastures and still waters of bookland, its valley of twilight, the spurs of Parnassus, a brown study, a recent byway, and, finally, emerging from byways, he pays tribute to two great writers who hold first place in his heart,—Dickens and Stevenson. After a page of almost extravagant eulogy of Mr. Ambrose Bierce, and more especially of his book, "In the Midst of Life," he shows his imperfect acquaintance with that author by saying, "I believe this is his solitary book: at any rate, on this side the Atlantic." One might object to his spelling in the chapter where he glows with enthusiasm for "The Arabian Nights" and writes of "Sinbad" and "Scheherezade." Mr. Mursell's "confessions and digressions" are all excellent, largely because they are sincere and unpretentious, and are written, not to make a book, but because the mere writing is a pleasure.

*A thoughtful  
discussion of  
poverty.*

"Now, in our own day, the conquest of poverty looms up as an economic possibility, definitely within reach—if only society desire it sufficiently and will pay enough to achieve it." Such are the heartening words that close the tiny volume, "The Abolition of Poverty" (Houghton), wherein Professor Hollander of Johns Hopkins University treats the problem that he regards as the heart and centre of social disturbance. He believes that poverty is needless, and this hopeful tenet

brightens a sane and succinct discussion of such topics as "The Distribution of Income," "The Rate of Wages," "The Underpaid," and "The Unemployable." On the whole our economist is "unwilling save as a last resort to venture upon the uncharted sea of socialism," and seeks a solution of the problem in constructive social regulation. Here-with he proposes to "retain the competitive system of industry, both as to production and distribution, but to impose thereon, by restraint of law and by pressure of public opinion, such limitation and control as experience demonstrates to be necessary for the largest social interest." However, the academic socialist, at least, need worry but little over this formal repudiation; for our author really believes in drastic measures, and with reasoned warmth expresses approval of not a few specific remedies that would have been decried as the rankest of socialism only a decade or two ago. If you get old-age pensions, a minimum wage, insurance against unemployment, and half a score other amendatory measures, and if these operate successfully along with state postal systems, state telegraphs and telephones, state canals, state education, and what not, it will rapidly become less difficult to look upon the ever changing proposals of socialistic thinkers with fearless eyes. In any event, such books as the modest study before us deserve the warmest welcome. In fact, we are even prepared to hope that some day "The Abolition of Poverty" will be available at about a third of the present price, although this is by no means unreasonable.

*A brief survey  
of the  
Elizabethans.*

"Elizabethan Literature" by Mr. J. M. Robertson has just been added to the "Home University Library," published by Messrs. Henry Holt & Co. It presents logically and as comprehensively as the two hundred and fifty pages will permit the multiform activities of the age. Mr. Robertson has a first-hand acquaintance with Elizabethan writers. Apart from Middleton, whom he barely mentions among the later dramatists, he slights none of them; and he gives much space, too much perhaps, to the smaller fry. In a work of this kind, do Phaer, Twine, Fleming, and Stanyhurst, those wretched translators of Virgil, deserve attention? Will not Surrey suffice for the man whose university is at home? In matters of opinion Mr. Robertson is nearly always safe and usually forceful. He argues vigorously, for example, that "the vital divergence" between English and French drama is not "an expression of the

divergent minds or temperaments of the two nations"; but that "the very freedom of action in the French popular drama, transgressing all bounds of decency, . . . made possible the reaction to strict classicism." Sometimes Mr. Robertson is incautious in statement, however, as when he says that Marlowe "was more than audacious in his free thinking," and that Lyly "showed the way" in delicate lyrics. And when in his bibliographical note he refers to the "careful texts" of the Globe and Craig editions, but ignores the Neilson edition, we wonder whether he is really unaware of so notable an achievement of American scholarship.

*Essays academic  
and literary.*

Under the title "The Life of a Little College" (Houghton), Professor Archibald MacMechan has collected a number of papers dealing with such themes as, "Little College Girls," "The Vanity of Travel," "Tennyson as Artist," "Child of the Ballads," "Everybody's Alice," and "Virgil." All of the essays are pleasing for their reflection of a well stocked mind and amiable personality, as well as for their well ordered English, which a college instructor would characterize as having an agreeable literary flavor with no disturbing smack of pedantry. Probably the most valuable chapter bears the caption "Evangeline and the Real Acadicians"; although old Toronto men will enjoy the picture of the unique bedel, McKim, and the full-hearted eulogy of Professor Young in "This is Our Master." To one who remembers the less mature views of Professor MacMechan on the worthlessness of classical studies, it is joyous to read his graceful palinode in the closing pages. Most of the papers have appeared before, and we have enjoyed many of them as they are now presented; but it would be too much to say that there is enough matter of exceptional value or profundity in the individual essays to compensate for their lack of unity and make them widely acceptable to the reading public in their collected form.

*Literary talks by  
Professor Phelps.*

A new collection of essays by Professor William Lyon Phelps is always welcome. The latest one, "Essays on Books" (Macmillan), though perhaps less solid than some of its predecessors, makes quite as pleasant reading. The opening chapter, "Realism and Reality in Fiction," enforces with apt concrete illustration a distinction that ought to be, but is not, a literary platitude; realism represents a fraction of life, reality represents life as a whole.

All of the dozen essays that follow have to do with single writers, six English writers, two American, four German. The most pretentious are those on Richardson and Jane Austen; the slightest are those on Whittier and Paul Heyse. Almost all of the essays may be termed insubstantial but highly agreeable. One of the most agreeable is that entitled "Conversations with Paul Heyse," in which Heyse is recorded as saying that he "read with the most conscientious attention every word of 'Huckleberry Finn.' I never laughed once. I found absolutely not a funny thing in the book."

### BRIEFER MENTION.

The second volume of the new edition of George Chapman's plays and poems, published by Messrs. Dutton in the "Library of Scholarship and Letters" series, contains eleven comedies, of which three are not included in the edition of 1873 and one, "Sir Gyles Goosecap," originally published anonymously, has never before appeared under Chapman's name. The editor, Dr. Thomas Marc Parrott, has edited the text with great care, and furnishes elaborate notes and cross-references, the latter being particularly valuable in determining disputed or anonymous authorship of the comedies in question.

Mr. John Cowper Powys has written "The War and Culture: A Reply to Professor Münsterberg," (Valhalla, N. Y.: G. Arnold Shaw) for the purpose of pointing out the essential differences in the ideas behind the great war, rightly considering these fundamental in any consideration of the struggle. Germany embodies itself in the conception of a state machine, the Allies in that of human liberty and the freedom of little states. Behind the English-speaking nations stands also the idea of law, not to be lightly cast aside lest all civilization be imperilled. One extended chapter, which deals with "German vs. Russian Culture," is especially enlightening.

Unrevised for twenty-three years and passing through nine editions, Bartlett's "Familiar Quotations: A Collection of Passages, Phrases, and Proverbs Traced to Their Sources in Ancient and Modern Literature" has become accepted as the standard reference book of its kind. Now, nine years after the compiler's death, a tenth edition, revised and enlarged by Mr. Nathan Haskell Dole, has been issued from the press of Messrs. Little, Brown & Co. About three hundred additional pages are included; selections from Matthew Arnold, Keats, and many others are judiciously amplified by twice the original space; names like Ibsen, Tolstoi, Nietzsche, Maeterlinck, Rostand, or George Meredith (names that, naturally enough, are unfamiliar in the original edition) here appear. A revision, bringing the work to date, was essential, and Mr. Dole's faithful effort to preserve the spirit of the original will ensure for his compilation a warm welcome from those who are familiar with the work of Bartlett.

### NOTES.

Mr. Enos A. Mills is the author of "The Rocky Mountain Wonderland," which Messrs. Houghton Mifflin Co. announce.

Sir James Barrie's new play "Der Tag," which was produced in London December 21, 1914, is announced as immediately forthcoming by Messrs. Charles Scribner's Sons.

"The Second Blooming," by Mr. W. L. George, "The Turbulent Duchess," by Mr. Percy J. Brebner, and "Mr. Grex of Monte Carlo," by Mr. E. Phillips Oppenheim, are three novels which Messrs. Little, Brown & Co. announce for publication next week.

Dr. Harvey M. Wiley's new book, "The Lure of the Land," will be published early in the year by the Century Co. This company also announces a book on "Child Training," by Mr. V. M. Hillyer, head master of the Calvert School, Baltimore, and Mr. Harvey J. O'Higgins's "Detective Barney."

A series entitled "The American Books," which will deal with contemporary American problems, is announced by Messrs. Doubleday, Page & Co. Among the titles soon to be issued are "The University Movement," by Dr. Ira Remsen; "The American Indian," by Mr. Charles A. Eastman; "A History of American Literature," by Professor Leon Kellner; "The Cost of Living," by Mr. Fabian Franklin; "Socialism in America," by Mr. John Macy; "The Drama in America," by Mr. Clayton Hamilton; "The American College," by Mr. Isaac Sharpless; "The American School," by Mr. Walter S. Hinchman, and "The American Navy," by Rear Admiral French E. Chadwick.

Madison Cawein, who died December 14, 1914, at the age of forty-nine, was a poet richly endowed with the gift of interpreting nature in verse. The aspects of nature presented in his verse were those of his native State of Kentucky, where he lived all his life. Exuberantly productive from his early manhood to the time of his premature death, Cawein published more than a score of books of verses. Eight years ago a complete edition of his poems, which was published with an Introduction by Mr. Edmund Gosse, required five substantial volumes. Since then the additions to his poetic produce have been considerable. A selection of his poems with a sympathetic Preface by Mr. William Dean Howells was recently published.

In the recent death of Professor B. M. Meyer of the University of Berlin, literary scholarship lost one of its most brilliant exponents. He began his career in 1886 by a study in comparative literature: "Swift und Lichtenberg." In the same year appeared his "Grundlagen des Mittelhochdeutschen Strophenbaus," and three years later "Altgermanische Poesie." From the study of the older period he now turned to modern times, publishing in 1896 his famous Goethe biography which established him in the front rank of historians of modern German letters. A collection of essays, "Deutsche Charaktere," proved merely a prelude

to what was perhaps the most important of Meyer's works: "Die deutsche Literatur des neunzehnten Jahrhunderts."

John Muir, who died December 24 at Los Angeles, was a geologist, naturalist, and explorer whose personality endeared him to a large circle of friends, as well as to the many who knew him only through his books. He was born at Dunbar, Scotland, April 21, 1838, and came to America with his parents in 1850, to settle in the Wisconsin wilderness near the Fox River. Muir's first botanical and geological excursions were made in the Great Lakes region, in Wisconsin, Indiana, Michigan, and Canada. His first trip to California, where he arrived in April, 1868, was made by way of Cuba and the Isthmus of Panama. Thereafter he devoted himself chiefly to a study of the Sierras, though he made more than one journey into arctic regions, and discovered in Alaska the great glacier which bears his name. Muir worked hard for forest preservation and it was largely as a result of his writings that the present national parks and reserves were established. Among his books are "The Mountains of California," "Our National Parks," "The Yosemite," and, of especial interest, his autobiographical chapters published under the title of "The Story of My Boyhood and Youth."

#### TOPICS IN LEADING PERIODICALS.

January, 1915.

Action, Training for. H. W. Farwell . . . . . *Pop. Sc.*  
 Albert, King, of Belgium. Granville Fortescue . . . . . *Metropolitan*  
 America — On Guard! Theodore Roosevelt . . . . . *Everybody's*  
 America's Achievement — Europe's Failure. J. A. Macdonald . . . . . *Rev. of Rev.*  
 America's Future Position. Joseph H. Choate . . . . . *Rev. of Rev.*  
 Antwerp, The Fall of. E. E. Hunt . . . . . *Metropolitan*  
 Antwerp, The Taking of. E. A. Powell . . . . . *Scribner*  
 Balkans, The, and Peace. A. W. Spencer . . . . . *Am. Pol. Sc. Rev.*  
 Belgian vs. German Efficiency. Emil Vandervelde . . . . . *Metropolitan*  
 Belgians, Helping the. J. M. Oakison . . . . . *World's Work*  
 Belgians, Literature of the. C. C. Clarke . . . . . *Yale*  
 Belgium, Impressions of. N. M. Hopkins . . . . . *World's Work*  
 Belgium, Last Ditch in. Arno Dosch . . . . . *World's Work*  
 Botanical Station, The Cinchona. D. S. Johnson . . . . . *Pop. Sc.*  
 Brumbaugh, Governor, of Pennsylvania. E. F. Oberholtzer . . . . . *Rev. of Rev.*  
 Capitalisation versus Productivity. F. A. Fetter . . . . . *Am. Econ. Rev.*  
 Censorship, Our Prudish. Theodore Schroeder . . . . . *Forum*  
 China, The Parliament of. F. J. Goodnow . . . . . *Am. Pol. Sc. Rev.*  
 City Manager Plan, The. H. G. James . . . . . *Am. Pol. Sc. Rev.*  
 College and Society . . . . . *Unpopular*  
 Dancing Mania, The . . . . . *Unpopular*  
 Darwinism, Ethnic . . . . . *Unpopular*  
 Defence, National. Harrington Emerson . . . . . *Rev. of Rev.*  
 Deleassé, Theophile. W. M. Fullerton . . . . . *World's Work*  
 Delusions. S. I. Frans . . . . . *Pop. Sc.*  
 Democracy, Academic Superstition and. Florence V. Keys . . . . . *Yale*  
 Democratic Party, Decline of the. E. E. Robinson . . . . . *Am. Jour. Soc.*  
 Diplomatic Service, Our. David J. Hill . . . . . *Harper*  
 Disarmament, International. Arturo Labriola . . . . . *Forum*  
 Divorce Laws, Our Chaotic . . . . . *Unpopular*  
 Dollar, A Compensated. Irving Fisher . . . . . *Am. Econ. Rev.*  
 Drama, Our "Commercial." William C. de Mille . . . . . *Yale*  
 Dramatic Art. Thomas H. Dickinson . . . . . *Forum*  
 Dramatic Mob, Parables of the . . . . . *Unpopular*  
 Ductless Glands. Fielding H. Garrison . . . . . *Pop. Sc.*  
 Educated Man, The Passing of the . . . . . *Unpopular*  
 Education, The Nation's Adventures in . . . . . *Unpopular*  
 England, France, Russia, Germany — What You and I Owe to Them. William Hard . . . . . *Everybody's*  
 Escapes. Arthur C. Benson . . . . . *Century*  
 Europe's Dynastic Slaughter House. W. J. Roe . . . . . *Pop. Sc.*  
 Expansionist Fallacy, The . . . . . *Unpopular*  
 Experimentation, Animal — What It Has Done for Children. H. D. Chapin . . . . . *Pop. Sc.*

Feminism and Socialism . . . . . *Unpopular*  
 French, Soul of the. Samuel P. Orth . . . . . *Century*  
 Front, My Day at the. Henry Beach Needham . . . . . *Everybody's*  
 Geological Methods in Earlier Days. J. J. Stevenson . . . . . *Pop. Sc.*  
 German Economics and the War. H. C. Emery . . . . . *Yale*  
 German Point of View, The. J. H. Robinson . . . . . *Century*  
 Germany, In. Frederick Palmer . . . . . *Everybody's*  
 Germany and Islam. Ameen Rihani . . . . . *World's Work*  
 Good Feeling, A New Era of. L. Ames Brown . . . . . *Atlantic*  
 Harbor Voyages around New York. W. M. Thompson . . . . . *Harper*  
 Hawthorne, Fifty Years of. Henry A. Beers . . . . . *Yale*  
 Hoof and Mouth Plague, The. R. W. Child . . . . . *Metropolitan*  
 Hunt, W. M., Works of. Philip L. Hale . . . . . *Scribner*  
 Irish Literary Movement, The. Padraic Colum . . . . . *Forum*  
 Japan, Our Relations with. J. H. Latané . . . . . *Am. Pol. Sc. Rev.*  
 Lithuanians in Chicago. Elizabeth Hughes . . . . . *Am. Jour. Soc.*  
 "Movies," Class-Consciousness and the. W. P. Eaton . . . . . *Atlantic*  
 Municipal Affairs, Current. Alice M. Holden . . . . . *Am. Pol. Sc. Rev.*  
 Nature, From the Book of. W. K. Stone and C. L. Bull . . . . . *Century*  
 Naval Conflicts, The. J. M. Oakison . . . . . *World's Work*  
 Nietzsche in Action . . . . . *Unpopular*  
 Nikolas, Grand Duke. Basil Miles . . . . . *World's Work*  
 Panama, South of — III. Edward A. Ross . . . . . *Century*  
 Papua: Cannibal Country. Norman Duncan . . . . . *Harper*  
 Paris in Wartime. Estelle Loomis . . . . . *Century*  
 Paris in War Times. Mary K. Waddington . . . . . *Scribner*  
 Pasha, Enver, of Turkey. A. R. Bey . . . . . *World's Work*  
 Peace, Democracy and. Elihu Root . . . . . *Rev. of Rev.*  
 Profession, The Choice of a. Robert L. Stevenson . . . . . *Scribner*  
 Progress — What It Is . . . . . *Unpopular*  
 Psychological Research — II. . . . . *Unpopular*  
 Public Service Commissions. C. S. Duncan . . . . . *Forum*  
 Reform, America and. Walter Lippmann . . . . . *Metropolitan*  
 8vo. New York: Graphic Text Book Co. Paper.  
 Religion and the Schools. Washington Gladden . . . . . *Atlantic*  
 Rhelms during the Bombardment. R. H. Davis . . . . . *Scribner*  
 Russia and the Open Sea. E. D. Schoonmaker . . . . . *Century*  
 Russia's Armies, Leaders of. Charles Johnston . . . . . *Rev. of Rev.*  
 Russian History, Geography in. William E. Lingelbach . . . . . *Pop. Sc.*  
 Russian Problem, The. P. Vinogradoff . . . . . *Yale*  
 Sanitation, World, and the Panama Canal. R. P. Strong . . . . . *Yale*  
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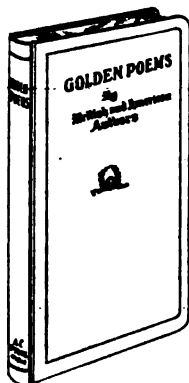
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## AN AMERICAN LITERATURE.

Professor Brander Matthews is of the opinion that American literature has no existence apart from English literature. His opinion, since he is nothing if not orthodox in his view of literature, is probably that of the majority of those who have considered the point. We are inclined to agree with him as to the fact. But Professor Matthews offers an explanation which is something more than an interpretation of history. It is a bold prophecy of the future. And who agrees with a prophet?

Professor Matthews says, in his Introduction to "The Oxford Book of American Essays," that:

"Of course, when we consider it carefully we cannot fail to see that the literature of a language is one and indivisible and that the nativity or the domicile of those who make it matters nothing. Just as Alexandrian literature is Greek, so American literature is English; and as Theocritus demands inclusion in any account of Greek literature, so Thoreau cannot be omitted from any history of English literature as a whole. The works of Anthony Hamilton and Rousseau, Mme. de Stael and M. Maeterlinck are not more indisputably a part of the literature of the French language than the works of Franklin and Emerson, of Hawthorne and Poe are part of the literature of the English language."

In other words, American literature is a part of English literature and must always and inevitably continue to be so—unless we on this side of the Atlantic should develop a new language.

It is only fair to add that after having thus denied the possibility of nationality in literature (within the same language), Professor Matthews goes on to admit that owing to a slight difference in the social atmosphere and the social organization of the United States there is "an indefinable and intangible flavor which distinguishes" Franklin, Emerson, Walt Whitman, and Mark Twain from Steele, Carlyle, Browning, and Lamb; that the writers of this country "cannot help having the note of their own nationality." But it is evident that he considers the difference subtle rather than important.

Whether the difference is important or not depends on whether it is now as great as it will ever be. It has not in the least occurred

to Professor Matthews that the time may come when life in the United States will be as different from life in the British Isles as life in Russia now is. But that is among the possibilities of the future.

An identity of language may be the strongest connection between two nations. Language is the mother of ideas; indeed, words *are* ideas. To own the same language has always meant to own the same feeling about fundamental things. However greatly the next century may change either the Americans or the English, they will tend strongly to remain together in their conception of life, not merely because many of the same forces will act upon both but because each will so easily communicate and exchange with the other.

Nevertheless, there are political, geographical, and racial factors which may profoundly modify our present likeness to England. The case of politics, particularly of international relations, has been discussed so much that we need only mention it. The great war in Europe may not affect us in any direct or important way; it may not greatly affect the future of the British Isles. But the possibilities are obvious enough. The effects of geographical conditions on national character have only begun to be studied, and are little understood; but the idea that the climate of the United States is producing an American type, distinct from the British, may be something more than an academic theory; and climate is only one of several aspects of geography. The part which race plays in making national character is, of course, the most important; and nothing is clearer than that the blood of the American people is no longer the blood of the British Isles.

It is true that the English, Scotch, and Irish founded the republic; and their ideas—political, social, and moral—still dominate it. The twenty or thirty American essayists whom Professor Matthews has included in his anthology are those of men whose ancestors came from the British Isles. And if two of the most inexcusable defects of his choice were corrected, the omission of Mark Twain and the inclusion of Mr. Nicholas Murray Butler, this fact would not be altered. Indeed, it is a typical fact. American writers have so far been quite as English in blood as they have been in language. The same could be said of nineteen out of twenty Americans distinguished by other than literary achievement from 1776 to

now. It could almost be said of the educated classes. The proportion of English names in a list of the undergraduates at Dartmouth or Princeton or Harvard is still large, though not as large as it was. It is only when one examines the roll of Columbia, where Jewish names are very numerous; or of Wisconsin, where it is German names; or of Minnesota, where it is Norse names, that the coming change is apparent. The immigrants from the south of Europe, even the Russians, will be slower to send their sons and daughters to the universities than the immigrants of Teutonic stock have been. But whether they send them or not, they will need only to remain here to modify us.

The battle of ideas is never still. We think of the German citizens of this country as differing with the older American stock only in respect to the institution of beer, of the Norse peoples as distinguished by no difference of custom or ideas, of the Jews as a race peculiarly adaptable; and as for the Italians, the Greeks, the Slavs—we think they do not count at all. We should know better. We should realize that when "Who's Who" no longer presents a preponderance of British names, American institutions will have changed.

But in addition to the battle of ideas there is the struggle of blood, which is only occasionally fought out with rifles as it is now being fought out in Europe. All the white races represented in America are beginning to intermarry. But biology does not promise that the result will be a composite type in which the characters we call Anglo-Saxon will predominate. We in America may remain descendants of British ancestors in those characters which we care most about, we may continue our present institutions—though it is to be hoped that we shall be able to exchange some of them for better ones—but we have no guarantee that this is in the nature of things. Indeed, we know that there is no assimilation of races without modification. We cannot be certain that so much as the language will remain to us. Our vernacular may be so modified that there will be more difference between the speech of an American and an Englishman than there is now between the speech of an Italian and a Spaniard.

But long before that happens we shall have begun to produce an American literature distinct from English literature.

## CASUAL COMMENT.

NATURE-STUDY TRANSMUTED INTO LITERATURE is what the reader finds, to his delight, in the books of such gifted naturalists as White of Selborne, Richard Jefferies, Thoreau, Professor Fabre, Mr. John Burroughs, and that other John so commonly associated with "John of the birds," namely, John Muir, or "John of the mountains." Widespread is the regret caused by the death, on the day before Christmas, of the famous discoverer of glaciers, explorer of the wilds of many lands, geologist, naturalist, and writer (of too few books). Mr. Muir was born at Dunbar, Scotland, April 21, 1838; received a Spartan upbringing at the hands of a father who belonged decidedly to the old school; migrated with that parent and a brother and sister to this country in 1849, rural Wisconsin being the goal of their pilgrimage; won for himself a university education, or such branches thereof as appealed to him, at Madison; and thereafter became a wandering student of the wonders of the universe as displayed in more or less accessible quarters of this planet. Honorary degrees and society memberships and other distinctions came to him unsought, in sufficient abundance, and his name as author is attached to "The Mountains of California," "Our National Parks," "Stickeen, the Story of a Dog," "My First Summer in the Sierra," "The Yosemite," and the extremely interesting account of his boyhood and youth which was the last book to come from his hand, though his fertility in magazine and other periodical articles continued to a later date. But he was too restless, too eager to be doing and seeing, to submit willingly to the drudgery, as he regarded it, of authorship. Perhaps he acquired an early distaste for the printed page, as contrasted with the marvellous book of nature, under the harsh discipline of his Dunbar schoolmaster, who compelled him to learn Latin and French and English grammars by heart, and of his father, who piled on top of that an immense amount of Bible-reading, making the boy commit to memory so many verses every day that, as the victim himself says, in terms that are hardly credible, by the time he was eleven years old he "had about three-fourths of the Old Testament and all of the New by heart and by sore flesh. I could," he continues, "recite the New Testament from the beginning of Matthew to the end of Revelation without a single stop"—which, if true, would put even Macaulay's feats of memory in the shade. But all this was a weariness and a vexation to the outdoor enthusiast who, when his

father told him and his brother Davy that they need not learn their lessons for the next day, for they were "gan to America the morn," looked forward with ecstasy to the land where there was "no more grammar, but boundless woods full of mysterious good things, trees full of sugar, growing in ground full of gold; hawks, eagles, pigeons, filling the sky; millions of birds' nests, and no gamekeepers to stop us in all the wild, happy land."

. . .

THE MIND'S GAMBOL is not the least of intellectual recreations. It is a pastime in which many a nimble-witted writer has found keen delight, to the no small enjoyment of his readers. Walter Bagehot confessed his love for playing with his mind, as he phrased it. Emily Dickinson's wit was what her sister, in writing of her soon after her death, called "a Damascus blade gleaming and glancing in the sun." Colonel Higginson, her correspondent and trusted friend for a quarter of a century, wrote of her fondness for "phrases so emphasized as to seem very wantonness of over-statement, as if she pleased herself with putting into words what the most extravagant might possibly think without saying." Her niece, in selecting and editing some passages of intimate correspondence for the current "Atlantic," says that "the joy of mere words was to Aunt Emily like red and yellow balls to the juggler," and speaks felicitously of "the gambol of her mind on paper," and of her pen "scarcely hitting the paper long enough to make her communication intelligible." One might liken her style to the humming-bird, come and gone with a flash and a whirl—"a resonance of emerald, a rush of cochineal," as she herself expresses it in some exquisite lines on that coruscating epitome of life and fire. Characteristic was her shy way of communicating by little scraps of letters with her brother's family next door, "a hedge away," as she put it, and separated by a lawn "crossed by a ribbon path just wide enough for two who love." From the above-mentioned epistolary fragments a few sparkling bits may here be not out of place. Their epigram sometimes verges on obscurity; but to be obscure, argues Coleridge, is sometimes complimentary to the reader. Here is a cryptic passage: "To do a magnanimous thing and take one's self by surprise, if one is not in the habit of him, is precisely the finest of joys. Not to do a magnanimous thing, notwithstanding it never be known, notwithstanding it cost us existence, is rapture herself spurn." And again: "To the faithful, absence is condensed presence. To the others—but there are no others." To an absent

friend she writes: "So busy missing you I have not tasted Spring. Should there be other Aprils we will perhaps dine." Her oddly apposite choice of adjectives is almost startling. A little nephew is told by her that "Vinnie and Grandma and Maggie all give their love, Pussy her striped respects." Often her little message takes the form of verse. Here is a picture of ineluctable fate:

"It stole along so stealthy,  
Suspicion it was done  
Was dim as to the wealthy  
Beginning not to own."

A MARK TWAIN OF THE GHETTO—Solomon Rabinowitz is his name, Sholom Aleichem his pseudonym—is writing for the Yiddish press of New York stories that are said to be the delight of their readers; but Yiddish is so little familiar to the majority of New Yorkers, and of Americans in general, that it grieves one to think of the number of laughs and chuckles that will die unborn for the lack of a wiser choice, on Mr. Rabinowitz's part, in selecting his literary vehicle. From his home city comes the report that he found himself interned (to all practical purposes) in Germany last summer by the outbreak of the war, and it was only when his admirers on Manhattan Island, learning of his plight and bewailing the enforced suspension of his contribution to their merriment, clubbed together and effected his deliverance, that he was able to return to these shores and resume his literary activities. In a passage, ostensibly autobiographic, translated for the Boston "Transcript," he says: "I am a Droschnar, which means I came from Droschna, a small town of the Poliver district—a very small town. To-day Droschna is already a city, with trains and a railroad station. When it became a railroad station the whole world envied us. Just think! a railroad! Everybody thought it was a godsend, a chance of making a living. We would all grow rich, all begin shovelling gold. Jews from the surrounding villages began pouring into the city. The inhabitants began rebuilding their houses and enlarging their stores; the tax on meat was raised. We began to think of getting a new butcher, of building a new synagogue, and of putting aside another field for a cemetery. All in all, it was a great time." A touch of Mark Twain makes itself felt in the cemetery enterprise, but probably this author would like better to be commended for his own merits than for any borrowed (even unconsciously borrowed) excellence. His fun seems to be all his own, at times not over-refined, but what great humorist has escaped that criticism?

BIBLIOPATHOLOGY, if the word is allowable, was the subject of some characteristic remarks from Dr. Samuel McChord Crothers in a recent talk before the Springfield (Mass.) Women's Club. Playfully posing as the mouthpiece of his friend Bagster, founder of the Bibliopathic Institute for the Book Treatment, the speaker discoursed entertainingly and wittily on "The Therapeutic Value of Literature." A new definition of literature was, in passing, struck out somewhat as follows: "Literature is a vast stock of thoughts in a variety of forms that have been thought over by interesting people and have become so organized that they are not only food but medicine for others." Considering a book as a literary prescription put up by a competent person, the lecturer goes on to say that "a proper prescription contains four constituents,—a basis, or chief ingredient, an adjutant to assist the action, a corrective to lessen any evil effects, and a vehicle to make it suitable for administration and pleasant to the patient. These constituents may be used to test the literary style of books. For instance, Henry James, one of whose sentences may be read at one sitting, has a sound basis, with parenthetical clauses to provide the vehicle, a corrective to lessen any evil effects, but lacks the adjutant to quicken the action." In similar pleasant vein the speaker observes that "the young people of each generation are the poison squad for the new books. If they survive, then the older people, whose maxim is 'safety first,' begin to take up the same books. Then there are the counter-irritants, often confused with true stimulants. A counter-irritant makes the patient forget irritation in one part of the body by creating disturbance in another part. In medicine, mustard and turpentine are counter-irritants; in literary values George Bernard Shaw is the best counter-irritant. This is the type of book that makes you feel bad in a new spot. They make you see yourself as those see you who don't like you."

## COMMUNICATIONS.

### A BLAST FROM LONDON.

(To the Editor of THE DIAL.)

It is interesting, as it is perhaps flattering, to see myself bracketed with the late Lord Tennyson (in your leader of November 1 on "The Younger Generation" as a sort of alternate cock-shy for warring poets, but I cannot admit that you have accurately defined the issue. This issue as I see it is not whether young poets "believe" in me or in Tennyson, but whether or no they believe that poetry had traditions, even traditional freedoms before, say, 1876; whether poetry is good or bad according to

some standard derivable from the full mass of poetry of Greece and China and France and the world generally, or whether poetry is good or bad according to the taste of American magazine editors of 1876.

I still preserve the illusion that there once were American magazine editors who cared for literature, as they conceived it. It may be that I am wrong, and that they have uniformly held the commercial viewpoint, which some of them now openly hold. It may be sheer idiotic idealism to contend that the editors of papers like "Harper's Magazine" and "The Century Magazine" are in positions of some power, and that their position entails some responsibility both to the public and to creative genius. In actual working I find that there can be, apparently, no truce between any of the honest men of my generation and these magazines. One finds editorial ignorance, and callousness to any standards save the fashion of 1876. One finds a rooted prejudice, a sheer cliff of refusal, against "matter too unfamiliar to our readers." That phrase is used over and over again. A public that took as much interest in good literature as it takes in the tariff on wool, would drive out any editor who thus should set himself against all invention, all innovation, and all discovery.

There is no culture that is not at least bilingual. We find an American editor (whom it would, of course, be a breach of confidence to name) who in 1912 or 1913 writes of Henri de Regnier and M. Remy de Gourmont as "these young men." The rest of his sentence is to say that their work is unknown to him. Note that this lacuna in his mental decorations does not in the least chagrin him. He has no desire to add to his presumably superabundant knowledge. To say that the letters of a certain editor now admitted incompetent (even in America) and after long years dismissed, used to be handed about London as examples of the incredibly ridiculous, is putting it mildly.

No, *cher monsieur*, you put it wrongly when you say the young poets seem to care whether one believe in me or in Tennyson. You should write, they care whether or no one has considered the standards of excellence to be found in Villon and the Greek anthology; they care whether the editors who criticize them have ever heard of Stendhal; whether one believe that verse should be as well written as prose; whether an author should be himself or a mimicry.

Anent which, take two sentences from the editorials of "The Century Magazine." Note that the "new editor" of this magazine has been recommended to me as a "progressive." Here are his words:

"We wish to make the fiction in this magazine come as near to truth as circumstances permit . . ."

Shades of Flaubert, and Stendhal, and of every honest creator in letters!

Second example:

"The contributors make the magazine and the magazine makes the contributors."

There's another nice chance for literature to come through the magazines. Has any first-class work of any sort ever been done to the specifications of a

machine? And a machine for pleasing the populace at that!

No, *cher monsieur*, leave my name and my personal reputation out of it. Ask whether the younger generation wants America to produce real literature or whether they want America to continue, as she is at the present moment, a *joke*, a byword for the ridiculous in literature, and the younger generation will answer you.

Investigate the standards and the vitality of the standards of the "best editorial offices," and see what spirit you find there. See whether they believe that art is, in any measure, discovery. See whether there is any care for good letters, *even* if they care enough for good letters to be in any way concerned in trying to find out what makes, and what makes for, good letters.

Beyond this it seems to me that you make a mistake in dubbing Mr. Henry James, for instance, an European. A deal of his work is about American subjects. Is a man less a citizen because he cares enough for letters to leave a country where the practice of them is, or at least seems, well-nigh impossible, in order that he may bequeath a heritage of good letters, even to the nation which has borne him?

It is not that the younger generation has not tried to exist "at home." It is that after years of struggle, one by one, they come abroad, or send their manuscripts abroad for recognition; that they find themselves in the pages even of the "stolid and pre-Victorian 'Quarterly'" before "hustling and modern America" has arrived at tolerance for their modernity.

EZRA POUND.

London, December 26, 1914.

#### ENTERTAINING GENIUS UNAWARES.

(To the Editor of THE DIAL.)

An employer, in search of clerks, looked through the "situations wanted" column of a New York newspaper the other day and remarked, "When I see the number of men who advertise for a position 'at anything' and urge as a reason for their employment, the fact that they speak three or more languages, I feel less ashamed of the fact that I am a man of one tongue." This is American reasoning right enough. If an accomplishment can not be converted into dollars and cents, it seems to us a useless possession. We prefer to read our foreign books in translation, and there is no doubt but that the professional translator usually gets more out of a foreign author than we ourselves could extract with the aid of a phrase-book and a bi-lingual dictionary. There are times, however, when our ignorance of foreign literature becomes so obvious as to be embarrassing. When Señor Ruben Dario arrived in New York not long ago, we went about asking one another, "Who is this Dario, and what has he done?" And this same Dario is the foremost poet in the Spanish tongue to-day, author of some twenty-odd books of poetry and prose, and acknowledged a classic writer by all Spanish-speaking peoples.

ROBERT J. SHORES.

New York City, January 2, 1915.

## The New Books.

### SOME LESS AUTOCRATIC ASPECTS OF "CZAR" REED.\*

It is twelve years since Thomas B. Reed's sudden and too-early death, and a few years more since he ceased, by his own choice, to be a conspicuous figure in our national government; but popular interest in his decidedly original yet typically American personality is still strong enough to ensure a welcome to Mr. Samuel W. McCall's biography of the man, which has just appeared under the sanction and with the coöperation of surviving members of the Reed family. Mr. McCall's twenty years in Congress and the Maine statesman's term of service in the same legislative body overlapped by six years; the two represented the same political party and had much in common in their political views and their high ideals of national policy; and therefore the younger is by no means unqualified to give a genuinely appreciative account of the other's achievements in public life. It is this public rather than the more personal and private side of Mr. Reed that receives especial attention in the book, and such a survey naturally involves some discussion of the more important political questions with which he was concerned, though the biographer has shown commendable restraint in subordinating his own opinions to the presentation of those held by the subject of his biography.

Reed's large and richly endowed nature had qualities that remind us now of one and now of another illustrious character of his own or of an earlier time. In Yankee shrewdness, the apt use of homely illustration, readiness with a timely Biblical phrase or allusion, and, with it all, a sturdy advocacy of fair play, he was not unlike Lincoln, whom he was fond of quoting, on occasion, as when, in arguing against our Philippine policy, he cited Lincoln's "government of the people, by the people, for the people." Like Lincoln, he first made his mark as a country lawyer, and he sat in his state legislature before passing to a more honored seat in Congress. Like Lincoln, too, he served his country in time of war—though it was in the navy, as acting assistant paymaster on board a gunboat, not in a land campaign against the Indians—and he likewise indulged in subsequent humorous reference to his martial exploits. In certain other aspects, not those of the statesman, he irresistibly suggests Mark

Twain, with whom he enjoyed a close friendship in his last years. He had Mr. Clemens's habit of making his wife his confidant and adviser in the larger affairs of his calling. "She became his best critic, whose judgment he sought and followed," says his biographer. "It was his habit to rehearse to her whatever he wrote or proposed to speak upon important occasions. Among his unpublished manuscripts is one, brilliant but rather denunciatory in tone, which bears upon it the note in his handwriting, 'Not published, by order of madam.'" How many a Mark Twain manuscript met with a similar fate at the hands of the judicious Mrs. Clemens! Curiously alike, also, the two men seem to have been in some of those minor preferences that betray character. Mark Twain's fondness for his pet cats and kittens is notorious. Reed's relish for certain characteristic qualities in Tabby and Tom was evident. A paper prepared by him on "Our Cat" (Anthony, originally called Cleopatra, until it was discovered that this name was inappropriate) has passages that might have been written by his illustrious contemporary. Like the author of "The Innocents Abroad," Reed was "an indefatigable sightseer," with a lively interest in foreign lands and a zest for foreign travel. On one occasion at least the two men enjoyed an extended cruise in each other's company in domestic waters, at the invitation of their common friend, H. H. Rogers, owner of the yacht "Kanawha." For details see Mr. Paine's biography of Mark Twain, and chapter twenty-two of the book under review.

The record of Reed's college course at Bowdoin shows him to have been a good scholar without strenuous effort, and a participant in all wholesome student activities, a member of his class crew, one of the editors of the college paper, active in a local chess club, and mighty in debate, being one of the leading spirits in the Bowdoin Debating Club as well as a prominent member of the Peucinian Society, where this form of intellectual athletics was cultivated. Thrown partly upon his own resources for the payment of his college bills, he used to teach district school in the winter vacation, as was then the approved custom of impecunious and ambitious collegians. But even with the best of will to make his way through and win his diploma, he found himself so nearly stranded toward the end of his senior year that he had accepted the necessity of leaving college without a degree when assistance was offered by William Pitt Fessenden, father of Reed's room-mate, and gratefully accepted. This timely provision of

\* THE LIFE OF THOMAS BRACKETT REED. By Samuel W. McCall. Illustrated. Boston: Houghton Mifflin Co.

funds was, of course, not forgotten by the beneficiary, who early repaid the loan with interest. School-teaching, law-study, and naval service filled the first few years after his graduation, but in 1865 he established himself in his native city of Portland as a practising lawyer, and less than three years later entered upon that course of political activity which was destined to extend nearly to the end of his life. Successively representative in the Maine legislature, senator in the same body, and attorney-general, he received the nomination and election to Congress from his district in 1876, and continued to represent that district until 1899, when the action of the administration in taking on the "last colonial curse of Spain" found him so little in sympathy with so un-American a course that he resigned his seat and retired to private life. Referring to the proposed plan of subjugating the Filipinos, he said to his trusted friend and secretary, Mr. Asher C. Hinds: "I have tried, perhaps not always unsuccessfully, to make the acts of my public life accord with my conscience, and I can not now do this thing." This, too, when he had just been re-elected by the customary overwhelming majority to the succeeding Congress, and was sure of a renewal of the speakership, an office of which he had once declared that it had but one superior and no peer. That one superior, of course, was the presidency, to which he came near being nominated by the convention that finally gave its vote to McKinley in 1896.

Without following more in detail the rise of Reed from a position of local to one of national if not worldwide fame, let us add a few characteristic utterances of his, as recorded by his faithful biographer, and thus fix in mind more clearly what manner of man he was in his thought and word and action. From an address delivered at Portland in his earlier life, we select, partly for the benefit of young college graduates, the following:

"Perhaps the most useless piece of furniture on the footstool for the first two or three years is the college graduate, whose scholarship was a comfort to the professors and an annoyance to his competitors. These years are a worry to the scholar himself. He has to take all that time to get right with the world, to find the other standards by which he must measure his efforts, and to realize the nothingness of the honors he has won."

To about the same period, or to one a little earlier, belongs a vigorous assertion of his religious beliefs and disbeliefs, addressed to the pastor of his church in Portland. There is something rather refreshing in such passages as this, for example:

"I do not believe in an Atonement, because I cannot see its necessity. The whole idea strikes me as artificial. If all our sins and their effects are to be washed away by vicarious suffering and we are to find ourselves pure and perfect when we touch the other shore, the problem of 'Recognition in Heaven' is going to be terribly complicated. It is needless perhaps to say that I am not persuaded of the 'fall of man'; and as for that apotheosis of lounging, the life in the Garden of Eden, I believe in it as little as I do in the Saturnia Regna. If that Paradise had ever existed and man had grown up in it, it would have been merely a Paradise of fools. It is only by fighting the devil that we ever get to be anything."

In an address on the tariff question, given at Philadelphia in 1884, occurs a passage in somewhat the same tone as the foregoing, which is separated from it by twenty-one years in time.

"The forces of evil are as continuous and determined as the forces of right, and I am sorry to say that right is only right by a very small majority that has got to be kept up every day. This world is one where we cannot always have our own way. There have been times when I have not been able to have mine. Therefore a good many men that I would have liked to punish are still flourishing upon the earth. Life is a perpetual source of disappointment. You can never do what you would like to do. You have always to do the best thing you can do."

Among Reed's papers after his death was found one on the subject of Imperialism, apparently written, says Mr. McCall, during the negotiation of the Treaty of Paris and while McKinley was touring the West and delivering orations on "Destiny." Here is a fragment of that paper:

"Human selfishness pervades all human life. It is the mainspring of human action. Any man's selfishness would wreck all his surroundings were it not for the antidote, which is the selfishness of all the rest. Therefore if men are to be justly governed they must participate in government. Do I mean to say that all men are of equal power? No, they cannot be. But give every man equal rights, and intellect and wisdom will justify themselves by persuading where they have no power to command."

A good, what may even be called a breathing, likeness of one eminent statesman by another is offered to the fortunate reader of this book. A more "intimate" biography will perhaps some day be prepared by another hand; but meanwhile we are grateful for this excellent presentation of the eminent Speaker.

PERCY F. BICKNELL.

The fifth volume of "The Dramatic Works of Gerhart Hauptmann" will be published this month by Mr. B. W. Huebsch.



## NEW BOOKS ABOUT THE WAR.\*

It is not too much to expect that the present war in Europe will afford inspiration and furnish subject-matter for a large number of very good books and for a few really great ones. None, however, of the second category, and very few of the first, have as yet made their appearance. In recent weeks there have come into the hands of the reviewer more than a dozen books whose publication is to be ascribed, with but an exception or two, entirely to the war. There is not in the lot one volume which does not bear evidence of haste in preparation, or in publication, or in both. Some are written in English of which a good journalist would be ashamed. Some are incomplete and utterly superficial treatises upon their respective subjects. Not one of them contains that useful and in these days not uncommon device known as an index.

The country which to date has attracted the attention of writers and publishers chiefly is Germany. Whether or not the Germans are responsible for the war, their purposes, methods, and exploits comprise the most dynamic and interesting factors in the situation. Furthermore, the war literature which is printed in America or despatched across the Atlantic for American consumption emanates mainly from English or other quarters where the desire is to describe the ambitions, real or assumed, of Germany in all their iniquity and to portray the German menace in all its supposed seriousness. Of authoritative and readable English and American books on Germany there were already, when the war began, many. There were studies of German policy, surveys of German history, monographs on the Kaiser, printed collections of the Kaiser's speeches, and works on German sea-power, militarism, socialism, government, and a host of other concerns. The general reader who would know Germany accurately—in so far at least as a country can be known accurately through the reading of books about it—can-

not be admonished too strongly to use the books of the past ten years liberally and those of the past three months sparingly.

There is an opportunity for some one to write a substantial book in which shall be traced the origins and development of the spirit of militarism in modern Germany. Until this task shall have been performed, persons interested in this subject will be obliged to search out the information they desire in masses of documents, and especially in the voluminous writings of great German militarists of the type of Nietzsche and Treitschke. Already the stimulation of interest in the subject has been considerable; and to meet the demand for information which has arisen, enterprising publishers have put on the market a number of books consisting of translated passages from the writings of Treitschke. Of two at present on the reviewer's desk, the lesser in size and importance is "Selections from Treitschke's Lectures on Politics," translated by Mr. Adam L. Gowans. The selections here given have the merit of following the original very closely, and they cover a range of topics sufficiently representative to enable the hurried reader to obtain from them a very fair idea of the trend of Treitschke's thought. More important, however, because fuller and accompanied by an extended study of Treitschke's life and work, is Hausrath's "Treitschke: His Doctrine of Imperial Destiny and of International Relations." The extracts here given relate exclusively to military and international affairs, and, being fairly copious, they serve very well to exhibit the great apostle of Pan-Germanism at his best. Hausrath was an intimate friend of Treitschke, and his biographical sketch has the advantages and disadvantages which may be expected to arise from such authorship. He depicts with marked success the colorful personality of his hero and incidentally gives a very good account of the life of German university professors a generation ago. But his enthusiasm for his subject leads to an estimate of Treitschke's scholarship which is hardly borne out at every point by the facts.

Of the making of books about the Kaiser there is no end. One of the many issued in recent weeks bears the title "The Real Kaiser: An Illuminating Study" and has been published anonymously, first in England and subsequently in the United States. We are told that the author has had exceptional opportunities to study his subject at close quarters. This may be true; and it cannot be denied that here and there he has a shrewd interpretation and employs telling phrases. He relates a number of episodes that have not

\* SELECTIONS FROM TREITSCHKE'S LECTURES ON POLITICS. Translated from the German by Adam L. Gowans. New York: Frederick A. Stokes Co.

TREITSCHKE: His Doctrine of German Destiny and of International Relations. By Adolf Hausrath. New York: G. P. Putnam's Sons.

THE REAL KAISER. An Illuminating Study. Anonymous. New York: Dodd, Mead & Co.

BUILDER AND BLUNDERER. A Study of Emperor William's Character and Foreign Policy. By George Saunders. New York: E. P. Dutton & Co.

THE GERMAN EMPIRE'S HOUR OF DESTINY. By Colonel H. Frobenius. With Preface by Sir Valentine Chirol. New York: McBride, Nast & Co.

THE GERMAN ENIGMA. By Georges Bourdon. New York: E. P. Dutton & Co.

WHAT GERMANY WANTS. By Edmund von Mach. Boston: Little, Brown & Co.

THE WAR IN EUROPE: Its Causes and Results. By Albert Bushnell Hart. New York: D. Appleton & Co.

THE NEW MAP OF EUROPE (1911-1914). By Herbert Adams Gibbons. New York: The Century Co.



hitherto reached English readers. But inaccuracies are numerous, notably in the chapter in which an attempt is made to describe the structure and operation of the imperial governmental system; and the book is further marred by an occasional unnecessary expression of anti-German sentiment.

A better piece of work is Mr. George Saunders's "Builder and Blunderer." The author of this book was for many years Berlin correspondent of the London "Morning Post" and of the London "Times," and his opportunity to go behind the scenes was without doubt exceptional. The book opens with a reasonably accurate description of the German position at the Kaiser's accession, and of the events attending the accession; but the major portion of it is devoted to an analysis of the Kaiser's foreign policy and of his "German world-policy." It is maintained that, despite contrary appearances which deceived many, the Kaiser has been at all times since his accession the principal menace to the peace of the world, and in substantiation of the view a long chain of incidents in the diplomatic and political history of the past quarter-century is recounted. The world, it is affirmed, has been supremely disappointed in the development of a character which originally seemed uncommonly promising.

Only a few days before the outbreak of the present war there was published in Germany a book written by Colonel Frobenius and bearing a title which may be translated as "The German Empire's Hour of Destiny." The book won the unreserved praise of the German Crown Prince, and of the Prussian militarists generally. The author took as the basis of his work a book written a few years ago by an American student of politics, namely Mr. Homer Lea's "The Day of the Saxon." In this volume Mr. Lea pictured the dangers which threatened the British Empire, arising from its decline in fitness for war, coupled with the growing ascendancy and lordliness of Germany and Japan. Germany was conceived to be the most dangerous opponent, and the somewhat fantastic idea was exploited that England's original mistake lay in her permitting the unification of Germany to take place. Mr. Lea's practical proposition was that Great Britain should create an adequate army and proceed to the annihilation of her chief continental rival. Colonel Frobenius similarly maintained that a titanic conflict between Great Britain and Germany was inevitable, and he placed at the head of his first chapter the statement that "the British world empire can be saved only by Germany's overthrow," the inference being that Britain's natural pol-

icy would be the subversion of Germany. It was his opinion, however, that the British would see the expediency of sparing the German army, to the end that Russia might be held in bounds, and that the conflict between Britain and Germany would be exclusively, or at least primarily, naval. British troops might be expected to operate on land only for the purpose of driving the German warships from protected ports to the open sea where they could be engaged by British vessels. That war with both England and France was coming was expressly predicted. Indeed, one chapter was written to demonstrate that as a military measure France must declare war against Germany in 1915 or 1916, and another to show that the hour of the German Empire and its allies might come as early as the spring of 1915. That the conflict had not broken much earlier, that "so favorable an opportunity as the war in the Balkans did not fire the powder," and that it was only England who held back her threatening allies, was attributed principally to the "cold-blooded British commercial spirit." There is nowhere in print—not even in General von Bernhardi's writings—a more frank and forceful statement of the point of view taken by the German authorities in the present conflict.

In the autumn of 1913 one of the editors of the Paris "Figaro," M. Georges Bourdon, paid a visit to Germany with the express purpose of ascertaining the actual sentiment of representative Germans toward the French government and people. Interviews were held with high officials, party leaders, university professors, literary men, and representatives of military and patriotic organizations, and the results were published in a series of articles in "Figaro." In English translation, these articles, with additions, have lately been brought out in London in book form under the title "The German Enigma." M. Bourdon tells us that on his departure for Germany he made a determined effort to shake off all his preconceived opinions, and he confesses freely that his experiences showed him the error of some of the opinions which, in common with other Frenchmen, he had cherished. "We know nothing of Germany," he exclaims, "neither does she know anything of us." Few books are written with loftier purpose, and it must be said that the spirit of fairness and of altruism with which the author begins is sustained to the end. The result is an objective, impartial, and impersonal study. In only the last chapter does the author obtrude his private views and seek to draw conclusions. His great objective is an eloquent, although restrained, plea for a Franco-German *rapprochement* on

the basis of continued German possession of Alsace-Lorraine and the engagement of the Berlin authorities to govern the Alsatians as a free, rather than a subjugated, people. Such a solution, it was maintained, would involve no sacrifice of pride or of dignity by either nation, yet it would heal a festering wound and would deliver the whole of Europe from the crushing burden of military expenditure. The picture drawn was roseate, but events have proved it only a fleeting vision. The book is of interest because it was written from a viewpoint seldom assumed in recent years by European publicists.

In "What Germany Wants" Dr. Edmund von Mach has undertaken to supply a conservative answer to a query which in these days is on every one's lips. Dr. von Mach is an American and a graduate of Harvard, although of Prussian birth and, in the main, of Prussian training. He knows his America rather better than do certain other German apologists in this country, and the temperateness of his arguments ought to ensure his book a wide and thoughtful reading. The essential desire of Germany he defines as follows:

"Germany wants to keep the confines of her home-land inviolate, but is not desirous of joining to them new lands of unwilling people. She wants to develop her colonies and invest her money in the building of extra-territorial railways which will ultimately bring her into relation with new markets. She wants to develop her home commerce and industry, and increase the usefulness of her agriculture that she may give employment to a population growing at the rate of about a million a year. . . . Over and above these desires she has the very natural and proper ambition to be worthy of her great past and to make her own contributions to the civilization of the world. She wants social justice, and she wishes to remove from her laboring classes the ills of poverty. Germany wants peace, for in peace only can she do what she has set out to do. She wants an honorable and a stable peace, and in so far as the defects of her character have been contributory causes to misunderstandings she wishes to eradicate these defects. She desires the good will of the world."

A convenient handbook for Americans who wish to follow the course of the war intelligently is Professor Albert Bushnell Hart's "The War in Europe." This book falls into two parts. The first is devoted to a crisp description of the general international situation in Europe on the eve of the war. The second contains an account of the outbreak of the war, with chapters on the psychology of the war, the question of neutrality, modern methods of warfare, the effect of the war on the United States, and the possible terms of peace. Evidence which has come to light since the date of publication would probably cause

the author to give some of his statements to-day a different turn, but of course this was inevitable, and on the whole the book remains a very fair and substantially accurate piece of work. Eminently sensible are the suggestions which are offered concerning the necessary basis of a true and final peace. Stated briefly, they are: (1) Europe must recognize the blood kinship of people of the same race, and must cease trying to destroy the language and traditions of race groups; (2) She must give up the idea of compelling large racial units to accept a government which is hateful to them; (3) A larger portion of the people must be admitted to a share in decisions as to their own destiny; (4) No peace can be durable that does not provide in some way against the causes which have brought about the present war, chief among them being the feeling, fostered by great armaments, that war is a proper and manly way of settling national differences; and (5) War can be prevented only by some sort of world federation in which every nation shall have an armed force upon a fixed proportion, to be used as part of a contingent of a world police.

It is just conceivable that the war may go on undecidedly until the nations, from sheer exhaustion, shall become willing to terminate hostilities and to restore, as nearly as possible, the conditions of July, 1914. But it is much more likely that one side or the other will be definitely victorious, and in this event the map of Europe will undoubtedly have to be remade. Dr. Herbert A. Gibbons's "The New Map of Europe" was written in part before the outbreak of the war. But chapters were appended after the war began, and nowhere in English will one find as yet a fuller or better discussion of the political and geographical changes which the war is capable of producing. Dr. Gibbons has been for some years a member of the faculty of Roberts College, Constantinople, and he has had varied opportunity to acquaint himself with the political and military affairs of Europe, especially of Europe east of the Adriatic. His present chapters cover a wide range—from the passing of Persia and the problem of the Bagdad railway in the east to Alsace-Lorraine and Luxemburg in the west. The best are the half-dozen or more recounting the military and political happenings of southeastern Europe since the Turkish revolution of 1908, for the author has been an observer of, and even a participant in, many of the events of which he here writes. In his discussion of the present conflict Dr. Gibbons takes the ground that Germany forced war on Russia and France, that German ambition has long been

a menace to all Europe, that Great Britain was fully justified in entering the contest, and that the violation of the neutrality of Belgium was not the cause, but only the occasion, of British participation. The only way in which war could have been avoided last August, we are told, would have been "to allow Germany to make, according to her own desires and ambitions, the new map of Europe."

FREDERIC AUSTIN OGG.

#### PLAYS OF TO-DAY AND YESTERDAY.\*

If we compare the publishers' lists of to-day with those of fifteen or even ten years ago, it is surprising to see how many more plays are now getting into print. And these are not only plays which have been or might be successfully acted; many of them are intended merely to be read, and could not be staged with any hope of interesting an audience. Not only does the printed play serve as a platform, or at least a soapbox, for people who have a social or political message to deliver to the world; it has been seized upon even by the lyric poets as a medium for the expression of personal emotion. Thus we find in our list not only Mr. Brownell preaching pacificism, Mr. Francis preaching syndicalism, and M. Andreyev preaching nihilism, but Mr. Robinson and Mr. Tagore translating their favorite types of lyric, the puzzle lyric and the mystical lyric, into what purports to be dramatic form.

It is perhaps our misfortune that we live in an age when nothing can be taken for granted. Of course our field of speculation is considerably widened; but this is a poor compensation for the artistic formlessness and poverty which the dissolution of tradition involves. We may smile at the simple-mindedness of Aristotle, who thought a play was an imitation of action, or of Shakespeare, who thought a playwright ought to hold a

mirror up to nature. But the out-of-date dramatists who were expected to give pleasure by imitating human life in a manner presentable on the stage had an immense advantage in knowing what was expected of them, and in general how they were expected to do it. Whether the modern dramatists, unguided by a tradition in these respects, will succeed in working out a satisfactory artistic form, is a hard question. There is no doubt that the drama, which had been slumbering in a sort of coma of conventionality, has been vitalized through the widening of its scope; and though many of the playwrights seem to struggle vainly with their material, though their utterance is stammering and eccentric, most of them have something to say and are striving toward a comprehensible form.

Events have made a cruelly sardonic comment on the rather saccharine optimism of "The Unseen Empire." The youthful heroine, Friderika Stahl, has been left sole owner of the Stahl Gun Works, the great manufacturing centre of war material in Germany. Absorbed in philanthropic projects among her workmen, she has never realized the meaning of the vast establishment built up by her father. Her eyes are opened through the attempts of the Emperor to gain more direct control of the works, first by marrying her to a prince, then, when this fails and war is imminent, by forcibly seizing the plant. She defeats the second plan by the help of her chief electrician, who is also her lover. The result is that the Emperor, who, it appears, has always objected to war, heads a movement for a federation of Europe, and bestows the Order of the Red Eagle on the young man who thwarted the war plans. The lightning change of Emperor and Chancellor from lion to lamb would be merely comic if history had not made it into a bitter caricature of pacifist dreams.

Mr. Francis's "Change" has for its theme the tragic clash of the new and the old in a Welsh mining village. In 1911 it won a prize offered for the best play by a Welsh author dealing with life in Wales. As is often the case with prize plays and stories, it is sincere, respectable, and rather dull. The action moves very slowly; there are three or four moderately interesting characters, but none of compelling interest; the play lacks focus. The writer seems to have been more interested in a social condition than in any of his characters; and this is to say that as a dramatist he has failed. It is not hard to see why the play, to quote the Introduction, "met with a most deplorable and undeserved reception" in New York and Chicago.

\* THE UNSEEN EMPIRE. By Atherton Brownell. New York: Harper & Brothers.

CHANGE. By J. O. Francis. "The Drama League Series of Plays." New York: Doubleday, Page & Co.

THE WIDOWING OF MRS. HOLROYD. By D. H. Lawrence. "Modern Drama Series." New York: Mitchell Kennerley.

"AND SO THEY WERE MARRIED." A Comedy of the New Woman. By Jesse Lynch Williams. New York: Charles Scribner's Sons.

VAN ZORN. A Comedy in Three Acts. By Edwin Arlington Robinson. New York: The Macmillan Co.

THE KING OF THE DARK CHAMBER. By Rabindranath Tagore. Translated into English by the Author. New York: The Macmillan Co.

THREE MODERN PLAYS FROM THE FRENCH: Lavedan's The Prince D'Aurec, Lemaitre's The Pardon, Donnay's The Other Danger. Translated into English by Barrett H. Clark and Charlotte Tenney David, with Preface by Clayton Hamilton. New York: Henry Holt & Co.

SAVA AND THE LIFE OF MAN. Two Plays. By Leonid Andreyev. Translated from the Russian, with Introduction, by Thomas Seltzer. "Modern Drama Series." New York: Mitchell Kennerley.

HALF HOURS: Pantaloon, The Twelve-pound Look, Rosalind, The Will. By J. M. Barrie. New York: Charles Scribner's Sons.

With a somewhat similar setting—the mining region of Derbyshire—Mr. D. H. Lawrence has written a vastly better play. In “The Widowing of Mrs. Holroyd” he has no social theories to expound, but he is profoundly interested in Mrs. Holroyd, her children, her drunken husband, and her sober and hard-working lover, Blackmore. A decent woman with ideals of her own, she at first gives Blackmore no encouragement; but things come to such a pass that she finally consents to run away with him, taking her two children. Then comes an accident in the mine, in which her husband is killed. A revulsion of feeling sweeps over her; her early love for him returns, and with his old mother she weeps passionately over his body. The final scene, grimly realistic and of extraordinary power, shows the two women washing the body for burial. The best evidence of the author’s tact and skill is that the effect neither of this scene nor of the play as a whole is sordid or depressing; it is rather, in the true sense of the word, tragic. The fault of the play is its inconclusiveness, which would handicap it on the stage; but, from the reader’s point of view, this is more than redeemed by keen insight into character and firm grasp of situation. Mr. Lawrence is still a very young man; he will be well worth watching.

From a first-hand study of life we turn to a literary echo. Mr. Jesse Lynch Williams’s “And So They Were Married” may be best described as an American imitation of Mr. Shaw’s plays. Surely a man of genius should pray thrice daily to be delivered from his imitators. They are sure to “show him up,” magnifying his faults and weaknesses till the public turns from him in disgust. No hostile criticism can be half so damaging as the imitation of the faithful disciple. The reaction against Mr. Shaw was bound to come; and the appearance of a follower like Mr. Williams suggests that it is upon us. His heroine well knows that by the law of her nature she must compel the man with whom she is in love to propose to her; she struggles bravely against it, and when in spite of herself she has most obviously forced him into a declaration, she says, “in an awed whisper, stepping back slowly, ‘I’ve done it! I’ve done it! I *knew* I’d do it!’” But of course she will not let a poor scientific man ruin his prospects by marrying her. They will “belong to each other” without marriage, and this she announces to her assembled and astounded relatives. To do her lover justice, it must be said that at first he objects to this programme; but the “Life Force” has got hold of him too; and besides, in defending Helen

from her incensed family, he has to defend her plan. A clever old uncle who is a judge, taking unfair advantage of their excitement and of the easy-going law of the state, marries them on the spot in spite of their teeth; but at the same time he warns Society that a general overhauling is inevitable. Various minor characters and incidents make it too plain that Mr. Williams is not intentionally writing burlesque.

As the reader begins to turn the pages of Mr. Edwin Arlington Robinson’s “Van Zorn,” various questions rise in his mind. Who is Van Zorn? Who is Villa Vannevar, the heroine? What have been their past relations with each other? with George Lucas? with Farnham? There is no exposition to gratify his curiosity; but he consoles himself with the thought that as he goes on these matters will become clear. On the contrary, he becomes more and more bewildered. There is a good deal of more or less clever dialogue; there develops a kind of emotional tension, involving the transference of the heroine’s affections; but Mr. Robinson keeps his secrets, or reveals them only in riddles. The reader’s curiosity is teased very much as it is in some of Mr. Robinson’s poems. He feels that if he could learn something about these people they might prove to be interesting. But perhaps after all they are not people; perhaps they are symbols. The play will be a good subject for some future doctor’s thesis; until that appears it will be safe to reserve our judgment.

Mr. Tagore’s “King of the Dark Chamber” is frankly symbolical; the characters could by no possibility be mistaken for real persons. Lecturers who expound the beauties of Tagore before women’s clubs will probably have no difficulty in explaining that the play is an allegory of the conquest of the soul (the Queen) by Love (the King), with the help of Humility (Surangama), and the discomfiture of the King’s chief rival, Practical Sagacity or Efficiency (Kanchi). The symbolism is rather clearer than is usual in Maeterlinck; the style is noticeably reminiscent of his. There is a good deal of the material of poetry floating around in a rather nebulous state, and there are some pretty lyrics, one, for instance, beginning:

“Open your door. I am waiting.

The ferry from the light from the dawn to the dark is done for the day.

The evening star is up.”

It is in a way refreshing to turn to the “Three Modern Plays from the French.” Here is no recondite or symbolical meaning, no prophet or lyricist disguised as a play-

wright. We go back with a certain sense of relief to the good old triangle. It encloses nothing of extraordinary interest, but at least we know what to expect. It is odd to see how these plays, produced in 1892, 1896, and 1902, already sound like voices from a past generation. Heavens! they seem written merely to entertain! In M. Lavedan's "Prince D'Aurec" the chief interest is in the husband, a fine type of the useless and ornamental French nobleman. Jules Lemaître's "The Pardon" is remarkable as a *tour de force*. The triangle, if I may mix the mathematical metaphors, is reduced to its lowest terms; there are in this three-act comedy only three characters. As a piece of technical sleight of hand it would be hard to equal. In M. Donnay's "The Other Danger" interest centres in the woman who has a lover with whom her innocent daughter falls desperately in love. If we take the situation seriously, as M. Donnay wishes us to, we can hardly be satisfied with his solution. Mme. Jadain heroically resigns her lover, commanding him to marry Madeleine, and he, though he protests a good deal, seems not indisposed to consent.

It must be a grim humorist indeed who could find anything amusing in the two plays of M. Leonid Andreyev published in the "Modern Drama Series." In "Savva" we find ourselves in the company of a group of lunatics and idiots. Considerable ingenuity is shown in distinguishing various types of mental alienation; thus we have the drunken idiot, the playful idiot, the maniac who has committed the unpardonable sin, and the mild melancholiac. There is only one really sane person in the play. The hero is a young nihilist who wishes to destroy every mark and sign of civilization and the past,—literature, art, cities, even clothes,—so that the human race may begin over again *au naturel*. If they then show any signs of relapsing into anything resembling our present civilization, he plans to massacre them all. Very appropriately he is torn to pieces by a mob; but it is evident that M. Andreyev regards him as a martyr. "The Life of Man," published in the same year as "Savva," is a far more noteworthy performance. It is a sort of morality play, in a prologue and five scenes. If the philosophy of Mr. Thomas Hardy's novels were to be summed up in a short dramatic allegory, the result would be something like "The Life of Man." The characters are Man, his Wife, Father, Relatives, Neighbors, Friends, Enemies, etc. Interspersed with the dialogue are long choral passages uttered by groups of people speaking individually but

indistinguishably, and headed merely "The Drunkards' Conversation," or "The Old Women's Conversation." In the form of familiar talk, these passages often furnish the most poignant comment on the action where they seem most irrelevant or frivolous. Speaking the prologue, and dominating the whole piece, is the dread figure, "Someone in Gray called He." He is present in the background of every scene, holding in his hand the candle which burns gradually lower. He listens with equal apathy to the rejoicing of Man and his Wife over their first success, to their agonizing prayers for the life of their child, and to Man's curses when the child dies. He is a God of stone.

It is interesting to compare this twentieth-century morality with a morality of the fifteenth century. The message of "Everyman" is that the soul of man is a thing of infinite value, and that man's life on earth has infinite significance. The message of "The Life of Man" is that the soul of man is a trivial toy, and that man's life is infinitely meaningless. The fifteenth-century play is filled with a sense of the reality of the past, of the reality of the future, and of the cruciality of the present that divides them. In the twentieth-century play all are alike empty and unreal.

To turn from these powerful and melancholy productions is like coming out from an asylum or an operating-room. Under such circumstances, what can be more wholesome than to go to a Punch and Judy show? Something of the sort, touched with graceful fancy, Sir James M. Barrie (we have not yet become accustomed to that "Sir," and it sounds almost as queer as "Sir Mark Twain" would) has provided for us in "Pantaloons." The second of the "Half Hours," "The Twelve-pound Look," is a portrait of an egoist considerably less refined than Meredith's hero. In introducing him, the author politely but unkindly says, "If quite convenient (as they say about cheques) you are to conceive that the scene is laid in your own house, and that Harry Sims is you." No doubt Harry would be glad to be you or anyone else before his interview with Kate is over. Kate is his former wife, now a "new woman," but not of the type familiar in the new drama. Perhaps it would not be a bad guess that Sir James and Dr. Crothers, who are not afraid of the new woman and do not seem to think she will prove as destructive as some suppose, are nearer right than the alarmists. "Rosalind" is a delightful little sketch of the contrast between an actress incognita, on a vacation, and frankly middle-aged, and the same lady

in her professional character and appearance. The change is accurately and charmingly registered in the countenance and words of young Charles Roche, just out of college and much in love with the beautiful actress. The last of the "Half Hours," "The Will," is a bit of the tragedy of life as it appears in a lawyer's office. It simply presents three visits, years apart, made by the hero to his lawyer; but one can reconstruct the man's whole life from those three visits. Philip Ross's experience is not so very different from that of M. Andreyev's "Man"; yet in total effect the two plays are as wide asunder as the poles. In the background of the "Life of Man" there are only spectres gibbering and flitting through vacancy, and the blank and stony stare of the insane God. In the background of "The Will" is the whole huge and various earth, with its forces of good and evil, and its richness of real human sorrow and joy. It is interesting to speculate as to what would be the effect upon M. Andreyev if he could look out upon everyday life for an instant through Sir James Barrie's eyes. If he survived the shock, he would probably suppose, depending on his early training, that he had been transported either to fairyland or to heaven. Later he would reason that he must have been subject to a hallucination. Yet the result of such a glimpse, even on a logical and unhumorous mind, would surely be enlightening. Perhaps it would even teach M. Andreyev humility.

HOMER E. WOODBRIDGE.

#### WORRY AND MODERN LIFE.\*

The belief is widespread that there are more "nervous" people in America than in all the other countries of the world taken together. But the term, as popularly used, does not imply serious disease and usually no organic difficulty; it refers rather to mental strain and tension, and to that vast brood of troubles commonly described by the term *worry*. There is general agreement among laymen as well as physicians that American life is becoming continually more complex, with the result that as a people we are "hitting up the pace" faster and faster as the years go by. Take a man of affairs in almost any community in this country; he is required to adapt himself to a greater number of situations and respond to more varied stimulations this year than he did last. He

has more problems to solve, and more pressures to equilibrate or perhaps to resist. If things go on as they have been going, he will have more adjustments to make next year than he has this year. Even in the school, which was originally a place of quiet for the purpose of encouraging reflective attitudes, there is constantly increasing tension because there are more subjects to study and tasks to perform each succeeding year. The demands upon the schools have already become so numerous and burdensome that the chief problem discussed to-day in educational meetings is the pruning of the curriculum so that pupils will not be crowded so hard.

Think of the number of things which a family even in modest circumstances must buy to-day in order to keep pace with their neighbors! Think of the "amusements" they must patronize, the books and periodicals they must read, the "functions" they must attend! And then consider especially the burdens imposed upon those who are on the firing-line, and must furnish the funds for all this unrest and striving and struggle!

The above reflections are incited by reading the books under review. In purpose and general point of view they resemble other books that have appeared in America during the past decade. It is probable, however, that Dr. Sadler's "Worry and Nervousness" is the most important and attractive contribution that has yet been made to the discussion of this subject. It is the work of a scientist, to begin with; and its thoroughgoing presentation of all aspects of nervous disturbances that give rise to worry and that are the outgrowth thereof is based upon an accurate knowledge of the physical and mental laws involved. A number of recent writers upon this subject have approached it from the standpoint of religion—Mr. Carey's "New Nerves for Old" is written from this point of view—or hypnotism or morbid psychology; but Dr. Sadler writes as a physician, and consequently one feels that his analysis and suggestions for the treatment of worry are a little more securely grounded than are most of the expressions on these topics which one hears or reads to-day.

"Worry and Nervousness" discusses every phase of nervousness and its hygiene and treatment; and the discussion throughout is presented in a clear, graceful style. The varied forms of nervousness are classified under seven heads: (1) chronic fear, or worry, (2) neurasthenoidia, or near-neurasthenia, (3) neurasthenia, or nervous exhaustion, (4) psychasthenia, or true brain fog, (5) hysteria, the master imitator, (6) hypo-

\* *WORRY AND NERVOUSNESS; OR, THE SCIENCE OF SELF-MASTERY.* By William S. Sadler, M.D. Chicago: A. C. McClurg & Co.  
*NEW NERVES FOR OLD.* By Arthur A. Carey. Boston: Little, Brown & Co.

-chondria, or chronic blues, (7) simple melancholia. Each of these types of nervousness is analyzed, and their relations toward one another pointed out. The largest general conclusion to be derived from these analyses is that under the stress and strain of modern life, alike in the case of the worker and the social "climber," the vitality of the nervous system is lowered, and there follows a host of troubles, all springing out of or giving rise to fear or worry. Dr. Sadler cites a large number of concrete examples of the various fears he describes,—and they are very numerous. Modern students of this subject have had to develop an extensive vocabulary to describe the fears which have been differentiated out of the common attitude of worry or dread. There is "aerophobia," the dread of fresh air, especially night air; "aichmophobia," the dread of pointed tools; "kenophobia," the fear of emptiness; "brontophobia," the fear of thunder; "acrophobia," the fear of high places; "agoraphobia," the fear of open spaces; "misophobia," the fear of dirt; "pathophobia," the fear of disease; "zoophobia," the fear of animals, and so on *ad libitum*.

Then there are nervous states which are not quite of the nature of dread or fear, but which nevertheless give rise to the worrying attitude, such as the magnification of trifles, worrying about the weather, the chronic "kicking" habit, and so on through a long list.

And what is the cause of all these abnormalities? In some cases, lowered vitality; in other cases, strain and stress in maintaining existence; but in most cases in American life it is the struggle for more and more things and experiences. The results are social maladjustments which produce sooner or later nervous irregularities and mental strains and crises. Through twenty interesting chapters, the author analyzes and describes typical everyday types of worry and fear and nervousness, and he gives concrete examples of every type. He also presents diagrams giving the results of modern research on the relations between bodily states and nervous and mental reactions. He drives home some of his principles by presenting photographic and pictorial illustrations of fear, worry, and especially of "going the pace" in American life.

But what can be done about it all? Part II. of "Worry and Nervousness" is devoted to a discussion of how these troubles may be alleviated. The sum of the whole thing is: let the neurasthenic reduce his wants. Let him give up thinking about himself, and become interested in some other person, or some cause of an impersonal character. But fundamen-

tally he must live a simple, hygienic life. He must cut out every form of stimulant and narcotic. Alcohol, tobacco, tea, coffee, and the whole list of narcotic drinks are deadly in their effect upon the nervous system. Dr. Sadler says that any physician who is thrown in contact with a large number of nervous cases has it borne in upon him every day that the chief enemies of the health and stability of the nervous system and the mind are the popularly used poisons,—alcohol, tobacco, tea, and coffee. Tobacco stands foremost among the causes of increased blood pressure, which drags a whole train of evils in its course. Alcohol is next, and then come tea and coffee. The author quotes Richardson of England to the effect that excessive tea drinking among the women of that country has produced a sort of semi-hysterical condition. They try to relieve this condition by resorting to alcoholic stimulants, so that one evil intensifies the other. He also quotes Dr. Bock of Leipzig, who has observed the same effects among women who are addicted to the use of coffee. Even the use of condiments, as pepper, mustard, vinegar, and the like, is a source of nervous irritation and instability.

Next to hygiene in order of therapeutic value in the treatment of nervousness and worry is faith—simple, trusting faith. Here is the physician, looking at the whole matter from the physician's point of view, who concludes that nervous health without faith is impossible. Dr. Sadler and Mr. Carey are in agreement in respect to the value of faith in preserving healthy nerves. Most of "New Nerves for Old" is devoted to impressing this view. It would not do to pass over this point without quoting a paragraph from "Worry and Nervousness" (p. 50):

"All faith tendencies are toward mental happiness and psychical health. All people, good or bad, get the physical rewards of faith, regardless whether the objects of their faith and belief are true or false. Faith reacts favorably upon the body independent of the truthness of the object or the correctness of the thing believed. Faith is the natural, normal, and healthy state of mind for man. Faith is the state of mind that ever tends to make a man better, stronger, happier, and healthier."

Dr. Sadler discusses the modern use of psychotherapy and therapeutic suggestion, and indorses these means in many cases. He also considers educational therapeutics, the strengthening of the will, the value of recreation, study, play, work, and social service. In particular cases these are all of great value, because they relax the tense nerves of the neurasthenic and substitute wholesome and upbuilding ideas for narrow, self-centred,



and hypochondriacal ones. Mr. Carey advances substantially the same views, though he does not base his principles upon physical and mental laws as Dr. Sadler does. As a summary of all his suggestions, Dr. Sadler makes self-mastery the supreme aim, which is in effect the conclusion reached by Mr. Carey and most of the others who have written upon this complicated subject in recent times. The real secret of nervous and mental health is after all to get hold and keep hold of one's self in the midst of all the strains and stresses of an increasingly complex life.

The reviewer may perhaps add an opinion of his own which seems reasonable in view of the principles developed by Dr. Sadler and others. Nervousness in all its morbid phases seems to show nature's attempt to destroy the individual who is not living in accord with her laws—physical, intellectual, social, and religious. And in order to escape from this trouble, all remedies must come back in the end to simple, rational living—first physical, then social—to live in harmony and good will with one's fellows—and religious—to have faith that back of the universe and supporting it is an all-wise and all-just power and personality. Most people who study human nature come to this conclusion sooner or later.

M. V. O'SHEA.

#### RECENT FICTION.\*

The argument is sometimes made that the novelists of our day have, and can have, nothing really new to tell us. Men and women are pretty much the same everywhere, it is said, and their passions have been recorded in all their variety by the long procession of poets and dramatists and story-tellers. In particular we are assured that we should be better off reading the great Victorians than the novel of the season, simply because they did all that any of our contemporaries can do and did it better. Many of us who are interested in novels give this advice lip-service by passing it on and—do not follow it. One reason is to be found in fashion. To the mind which rejoices in the "Saturday Evening Post's" serials, Thackeray and Dickens are as hopelessly old-fashioned as the clothes of their day; the same is only less true of a more critical mind. But there is another reason. It is that in certain living writers one may satisfy (or only whet?) a curiosity of which Thack-

eray and Dickens knew very little and of which they did not always tell what they knew. There is one obvious retort to Mr. Frank Harris's sneer at Thackeray because he did not dare to give Becky Sharp a soul; it is that Becky Sharp exists. There is an equally obvious retort to the charge that Dickens saw nothing in the lower classes except what was funny. It is that the lower classes are funny. The fact remains that women quite as wicked as Becky Sharp have souls and that the poor are a great deal more than amusing.

It is the fashion just now to belittle science, especially the less exact sciences. But science does count, even toward the novel. Darwin and Karl Marx did not live in vain. Science can tell us more about the two great motives of human conduct, the erotic and the economic, than it once could; and one of the results of the scientific method is a tremendously increased curiosity about the things it has only partially revealed to us. The merest hint of new knowledge is enough to create an active dissatisfaction with the old. It may be a long time before any novelist compels us to understand what the socialists like to call "the working-class mind," but we can no more rest with Dickens's sense of it than we can rest with Thackeray's ideas about women.

"The Second Blooming" is an example of a novel that could hardly have been written a generation ago. David Graham Phillips—a writer whose merits seem to have been hidden by his crudity from all but a few critics, like Mr. Arnold Bennett—dealt often with the same general theme: the futility of the lives of leisure-class women. But he never worked it out as subtly as Mr. George has. The story is of three sisters, all of whom are frustrated by the lives they lead as the wives of well-to-do men. Grace found her only real happiness during the three years she conducted a *liaison*; Mary found a certain contentment in many children; Clara expended most of her surplus energy in helping her husband's political career. It looks as if Mr. George had set out to demonstrate in fiction the feminist theory which he has previously expounded in argument. But there is more to it than that. Most of his interest is in Grace, and her love for Enoch Fenor. He tells what went on in her mind frankly, honestly, and without preaching about it; so that while one may disapprove of Grace, or pity her, or respect her, one can neither hail Mr. George as one who perceives that love justifies irregularity of conduct nor damn him as one who confuses moral values. There are some weak places in the story. Mr. George has avoided telling just why it was that Grace found herself out of love with her

\* THE SECOND BLOOMING. By W. L. George. Boston: Little, Brown & Co.

SINISTER STREET. By Compton Mackenzie. New York: D. Appleton & Co.

PELLS THE CONQUEROR: Apprenticeship. By Martin Andersen Nexø. Translated from the Danish by Bernard Miall. New York: Henry Holt & Co.



husband; it wasn't, as he would have us believe, just because she had nothing interesting to do and he bored her with his interest in what he had to do, which was to follow the law. Some of the unhappiness of these three sisters, more than Mr. George admits, was due to that eternal disparity between the dream and the accomplishment which afflicts every human being. But we must not quarrel with Mr. George. He has written an excellent novel, and one much more readable than the clever one he published last year, "The Making of an Englishman." He has done more. He has exhibited a kind of imagination which is too rare in English fiction, an imagination that has enabled him to see (and to tell us) how it was with Grace. Because his interest is always in understanding her rather in moralizing about her he succeeds in arousing our sympathy for a woman who was unable to find any better use for her courage or any more complete expression for her adventurous spirit than a brief and secret love-affair. To do that is as much finer as it is more difficult than merely to play upon our sense of our own virtue by presenting us with a properly chastised sinner.

Mr. Compton Mackenzie has rounded off what we had expected was to be a trilogy with his second volume. "Sinister Street" apparently tells all that we are to know of Michael Fane, whose acquaintance we made in "Youth's Encounter." Mr. Mackenzie asks, in an epilogue, that we regard his volumes as the story of "the youth of a man who presumably will be a priest" rather than "as an idealized or debased presentation of his own existence up to the age of twenty-three." But we cannot freely grant his request, even though we do not know how much of an aesthete Mr. Mackenzie was when he was at Oxford. At any rate these two novels give a more complete account of the mind of a young man of our day than has been written previously in English, an account which presents some of the things that Thackeray meant when he complained that his public would not permit him to tell all he wished about Pendennis, and a good many more besides. For Michael is of a kind of sensitiveness that would not have interested as full-blooded a man as the creator of Colonel Newcome, and Michael's experience with the Miss Fotheringay sort of person is very different from anything that was omitted by tacit request from Pendennis's history. We mean to suggest that if "Sinister Street" is worth reading, and we think it is, the fact is not wholly owing to its free use of material which, as Mr. Henry James has put it, the Victorian novelist "dodged."

Perhaps there is no living writer who is more at home in the description of peasant and working-class life than Mr. Martin Andersen Nexø, or one of a finer spirit. There can hardly be one who is dead, because his point of view is too new. But we hesitate to mention socialism in connection with "Pelle the Conqueror," although it is mentioned once or twice in "Apprenticeship," because the word is so likely to call up memories of propagandist novels which had no merit except their intention to improve the world. Perhaps Mr. Nexø is not an orthodox socialist. One of the most illuminating and fascinating chapters in this second of the four volumes of Pelle's history tells of a vagabond workman, the most skilful of cobblers, who came back to the little shop where he was a legend and gave the others a glimpse of his romantic journey through the world, and of that vision which makes labor artistry. Would an orthodox socialist have put that passage in his novel? Doubtless anybody would have put it there who could, and the point is that Mr. Nexø could. It may be that the half of the story which we have still to read, and which we know deals with Pelle's experience as a labor-leader, will reveal the characteristic weakness of the propagandist, but we shall be surprised if it does. For so far Mr. Nexø seems always the artist, the man of feeling who is bound to give us what he has lived, and only what he has lived.

LUCIAN CARY.

#### BRIEFS ON NEW BOOKS.

In "Early American Churches" (Doubleday) Mr. Aymar Embury II., a distinguished practising architect, attempts the history and description of the most important group of our early monuments. Undertaken primarily for brother-architects, it places at their disposal the richest collection of photographs of Colonial churches yet assembled. In the one hundred full page half-tones are illustrated the exteriors and interiors of all the existing buildings of first importance, and a representative selection of others, from the colonization down to the abandonment of Georgian traditions, about 1830. The text,—with architect, antiquarian, and general reader all in view,—lacks fixity of purpose and uniformity of method. In general the effort is to recover the history and the successive forms of the buildings discussed, but the limits of relevancy in ecclesiastical episode and historical anecdote are frequently passed. The lack of an alphabetical index is a serious hindrance; frequent misprints and slips in the spelling of

proper names force the reader to be on his guard. The author shows a commendable interest in contemporary documents, and adds to the published stock a number which he has encountered in several years of correspondence and travel, notably for the churches at New Haven. Other documents are republished from parish histories and previous partial treatments, and much oral tradition is gathered up, relating both to the original structures and to their transformations. The case of the church at Sag Harbor, built in 1843, of which the original builder was still alive in 1912, shows the occasional possibilities in this direction. Too often, however, documentary evidence is not sought insistently enough or not even demanded; vague comparisons of unsupported assertions with estimates of probabilities take the place of methodical criticism. The section covering Trinity Church at Newport, "reported to have been built in 1726," is particularly flagrant in this regard. "Peter Harrison is reported to have been the architect of this building, but as Peter Harrison has also been given as the architect of King's Chapel, Boston, and other churches built toward the latter end of the eighteenth century, it seems improbable that he was designing at this early date, nor does the building itself bear any internal evidence of being his design." The importance of internal evidence, of course, is very great, but such evidence should be verified, wherever possible, and relied on exclusively only when other testimony is found to be lacking. In the case in hand we know very well that Peter Harrison, whom Mr. Embury elsewhere describes as an amateur, was our first trained architect, who came over with Dean Berkeley in 1729 and designed the Redwood Library in Newport in 1748, a building which, like his other authenticated works, exhibits a scholarly correctness of detail quite removed from the *naïveté* of the church in question. In his concluding summary of development, as in some of the interpretations of single buildings, the author is led astray by current misconceptions of architectural history and apparent lack of knowledge of earlier discussion. The renaissance of classic architecture in England had scarcely begun when the first Virginia colonists left the mother country, and it was the seventeenth century rather than the sixteenth in which English Gothic dragged out its moribund rural exile. The first London church with a colonnaded portico was St. Paul's, Covent Garden, built by Inigo Jones in 1631, so that it is small wonder that St. Luke's, Smithfield, Virginia, 1632, does not show more academic feeling. The statement

that in New England the earliest church buildings resembled no English buildings at all, ignores their exact prototypes in the chapels of English dissenters which Mr. Ronald P. Jones has recently described in his little book "Non-conformist Church Architecture." Mr. Embury's treatment of the Classical Revival, especially, reflects the habitual lack of sympathy with this pervasive movement. The question is larger than personal predilection; it involves recognition of the historical bases of the neo-classic tendency and willingness to criticize its representatives by the canons of their own age. Only by such historical detachment can the superstition of a death of traditional art be replaced by a belief in its unending vitality.

*Autobiography  
of a woman  
terrorist.*

Within the brief space of two hundred and fifty pages, Miss Marie Sukloff, a Russian Jewess of twenty-nine years, has conveyed to English and American readers in "The Life Story of a Russian Exile" (Century) an astonishing wealth of vivid information concerning Russian despotism and the efforts that are being made toward its overthrow. Miss Sukloff was born in a two-roomed hut—one room devoted to the domestic animals—in a village of thirty such huts. Inured from infancy to hardship, grinding poverty, and tyrannical oppression, she was apprenticed at the age of eleven, first to a woman grocer and then to a tailor. Even at that age the sorrows of the peasants had entered into her soul. She had seen the fate of her aunt, outraged and then beaten brutally and buried while still alive by the son of the neighboring country gentleman, and she had witnessed the continual desperate struggle of her own parents. Imbued with the new aspirations of the period, she joined in a strike and lost both her position as a tailor's apprentice and nearly a year's earnings, whereupon she immediately began devoting herself with youthful ardor to the propaganda of the Social Democrats. She was sent by her parents to Odessa to a poor uncle to secure employment, but became increasingly active as a revolutionist, and was selected to set up a secret printing press in Kiev, where she was arrested and thrown in prison. After more than two years in close confinement, she was exiled for life to eastern Siberia. From this remote region, she escaped and brought back to Russia the baby of an exiled couple, thus avoiding recognition herself, and rendering the escape of the parents a future possibility. Embittered by her own sufferings and filled with pity for the oppressed people of her country,

she joined the headquarters of the Social Revolutionists at Geneva, and was appointed to assassinate several prominent and cruel officials, finally succeeding in killing with a bomb the terrible Governor Khvostoff. She was condemned to death, but was exiled instead to a distant region of Siberia. After suffering for some years physical and mental hardships which threatened to unsettle her reason, she finally escaped through a daring and brilliant strategem and with the faithful assistance of devoted fellow revolutionists outside the prison. This escape took place from the prison at Irkutsk, where Miss Sukloff had been taken for an operation, the long deferment of which by the heartless neglect of the officials had almost caused her death. It was almost by miracle that she escaped the permanent ruin of her health by the terrible experiences through which she had to pass after getting outside the prison walls. She was never safe from reimprisonment until she sailed from Shanghai. The vivid descriptions of prison interiors and prison life in the many prisons occupied by the writer, the thrilling narrative of experiences and emotions, the portrayal of numerous officials and revolutionists from intimate knowledge render the book a human document of the highest value. It illuminates dark and dreary Siberia with a lurid brilliance. Scarcely conceivable are the cruelties and abominations so realistically reported that the reader cannot doubt their actuality. The book may well make one hold one's breath in suspense, as the primitive and cruel government it exposes hurls its myriads across the frontiers of Germany. But there is also another and very moving revelation in the little book. So spontaneous seem the many instances related of kindness, generosity, self-abnegation, and lofty heroism that one's admiration of the Russian people rises in proportion to the indignation aroused against the tyranny of the Russian government. The world has surely much to anticipate from the long deferred liberation of the Russians, and among these people none will give a finer account of themselves than the Jews, if we may judge from the gifts and the spirit of such Jewish women writers as Marie Sukloff and Mary Antin.

*The promise of  
Mr. Bertrand  
Russell's phi-  
losophy.*

Mr. Bertrand Russell has published his Lowell Lectures of 1914 in book form under the title of "Scientific Method in Philosophy" (Open Court Publishing Co.). He begins with the statement that little progress has been hitherto discernible in philosophic speculation. Philosophy has made larger claims and

achieved fewer results than any other branch of learning. The great systems of the past are of no vital concern to us. They are interesting only as hypotheses, as aids to the imagination. Mr. Russell then surveys the field of present-day thought and discusses three chief tendencies. There is first of all the classical tradition which descends in the main from Kant and Hegel. Though still well entrenched academically, this represents on the whole a decaying force. It is based on the omnipotence of reasoning. Its world is constructed by logic with little appeal to concrete experience. Then there is, in the second place, evolutionism, still associated with the name of Herbert Spencer, who in turn derives from the earlier English empiricists. Its modern representatives are Nietzsche, William James, and M. Bergson. This philosophy, which is based on biology, has a predominant interest in the question of the destiny of life. But philosophy, if it is to be a genuine study, must have a province of its own and aim at results which the other sciences can neither prove nor disprove. Intuition, insight, mysticism may carry conviction to the favored recipient, but, untested and unsupported, they cannot constitute a sufficient guarantee of truth. The third tendency is the one which the author himself favors and to which he has given the somewhat unprepossessing name of "logical atomism." This has gradually crept into philosophy through the critical scrutiny of mathematics. It is akin to the "new realism" which has recently been developed at Harvard and other American universities. It represents the substitution of piecemeal, detailed, and verifiable results for large untested generalities. The true function of the mathematical logic which it employs is analytic rather than constructive. It shows the possibility of hitherto unsuspected alternatives. It liberates the imagination as to what the world *may* be while refusing to dogmatize on what it is. Mr. Russell's chapter on the positive theory of infinity shows the indebtedness of his method to the mathematical investigations of two of the Germans, Frege and Cantor, and of the English scholar, Dr. Whitehead. Such apparent paradoxes as that an infinite number cannot be increased by adding to it are made plausible to the layman by a non-technical demonstration. The last chapter is on the notion of cause, with application to the question of free-will. The author finds that freedom, in any valuable sense, demands only that our volitions shall be the result of our own desires and not of an outside force. Thus philosophy, in the author's opinion, is becoming scientific through the simultaneous acquisition of new

facts and logical methods. It has suffered much in the past from lack of modesty in wanting to attack the larger problems at once. But now it is ready to abandon all claims to gratify mundane desires. It does not even presume to prophesy about the future of the universe. This unpretentiousness is achieving its reward. The new method has already been successful in such time-honored problems as number, infinity, continuity, space, and time. It may be counted upon to proceed slowly from success to success. Mr. Russell is one of the many English academic writers who possess an enviable gift of expression. The lucidity, precision, and elegance of his style are so compelling that even the unphilosophically minded will find no stumbling blocks in his exposition.

*An American  
Tory and wit.*

Dr. Arthur Wentworth Hamilton Eaton's interest in the native Tories of the American Revolution has rendered him well fitted for the preparation of "The Famous Mather Byles" (Boston: W. A. Butterfield). Dr. Byles's relationships with the Mathers, his alliance by marriage with several of the patrician families of New England, his long pastorate of a fashionable Boston church, his far-famed wit, and his persistent Toryism, with the resulting loneliness and privation of his old age, all help to make him a picturesque character. His tradition is of the sort that is likely to grow by accretion, and particularly is this true of the stories of his wit. It is hard to believe that the man who was capable of some of the best things that have been ascribed to him could be guilty of some of the worst. Dr. Eaton repeats all the usual anecdotes, generally without citing authorities, and, one is tempted to feel, without careful winnowing. In other biographical matters he has been thorough and apparently exact. He outlines the early history of the Byles family in America; he cites the will in which Increase Mather bequeathed to his grandson, Mather Byles, his wearing apparel, excepting his chamber cloak, and, on condition that the legatee entered the ministry, one-fourth of his library; and he has unearthed the record of an interesting squabble between young Byles and James Franklin of the New England "Courant." He traces in some detail Dr. Byles's long career as pastor of the Hollis Street Church—one of the many careers that remind us how much social position and family connections signified in the early life of supposedly democratic Boston. After the Doctor openly espoused the loyalist cause the voices that speak of him are mostly hostile,

and although the biographer has given to these only their due weight the record of the later years is necessarily a trifle unsatisfactory. It is notable that Dr. Eaton remarks, without mentioning his authorities, that Joseph Green, the Boston humorist and distiller who parodied some of Dr. Byles's poems, "had none too amiable a feeling" toward the Doctor. It has usually been supposed that the two men, who were fellow-students at Harvard, fellow-contributors to a collection of poems, and later fellow-loyalists, were perfectly friendly in their combats of wit. The author has a fondness for odd collocations of words, such as "It is not to any one difficult in these days to see why," but aside from frequent sentences of this sort the book reads pleasantly. It contains a number of interesting portraits, a bibliography of Dr. Byles's principal works, and copious notes, though these last are sometimes silent just where a citation of authority is most to be desired.

*The music  
of Russia.*

No one who wishes to understand Russian music will fail to familiarize himself with the writings of Mrs. Rosa Newmarch. Her book on Borodin and Liszt, her monograph on Tchaikowsky, and the volume here reviewed on the Russian opera all demand attention because of her intimate acquaintance with the land, the people, and the literature of Russia, as well as because of her critical knowledge of the music of Russian composers. Her book on "Poetry and Progress in Russia" should be mentioned in this connection because in Russia the musician has worked side by side with the poet, and the advancement of the fatherland has been an interest dear to both. In "Russian Opera" (Dutton) Mrs. Newmarch covers the whole field of operatic history in that singular and somewhat mysterious country. A great part of this account, especially that of the earlier periods, has merely an historical interest. The Russian opera became important only in the nineteenth century. It was then that the great composers appeared, that the great operas were written, that the peculiarly national character of Russian music was made manifest, and that the strength and weakness of Russian music became known to the musical world in the work of such cosmopolitan musicians as Rubenstein and Tchaikowsky, and of such nationalistic composers as the "Invincible Band," or "The Mighty Five" (Balakirev, Moussorgsky, Rimsky-Korsakov, Borodin, and Cesar Cui). We find the two great critics, Serov and Stassov, obscuring as

well as illuminating musical controversies. We are introduced to the somewhat antagonistic musical circles of Balakirev and Balaiev. We learn of the production of the operas that make Russian music perhaps the most conspicuous body of purely national music in existence. Mrs. Newmarch has lived in Russia, has met the principal protagonists in this drama, has sympathized with their efforts and intentions, has throughout been on the patriotic side of controversies, and yet has maintained a judicial attitude toward everything. Her book is therefore authoritative and convincing in its utterances. Perhaps she makes too much of the national aspects of this music and does not emphasize sufficiently the limitations of all merely national music, but the value of her criticisms and interpretations is not thereby seriously impaired and her view of the movement as a whole does not disregard the region where the national shows its relations to the substantially human and universal. The book is provided with portraits, as well as a number of other illustrations, and the index is satisfactory. Treating, as it does, of a subject which has by no means had the consideration that belongs to it, the book belongs in every musical library.

*Mrs. Pankhurst's  
apologia pro  
vita sua.*

This breathing spell in the woman suffrage agitation in England is a good time to review what that agitation has effected and to consider briefly its hopes for the future. Mrs. Emmeline Pankhurst's book, "My Own Story" (Hearst's), gives an excellent even though warmly partisan account of the movement, especially of that part in which she has been concerned, and closes with hopeful prophecies of the future. Addressing herself to American readers and appealing for their sympathies, she writes with a very telling directness of speech about the attitude and methods of the English government in seeking to withhold from women the rights to which it will be difficult for any candid reader of her book to maintain that they have no just claim. Even of the violent means for obtaining them which she so notably advocates, she makes not a bad defence—if violence is ever defensible. Certainly as material for a book, her stormy experiences of the last few years are rich in incidents of an unusual and not seldom a startling nature. And all this vehemence and hardihood, so little in harmony with accepted traditions of what is most excellent in woman and most truly characteristic of her, we find to be manifested not by one disappointed in early hopes of domestic happiness, soured by the repulse

of her affection, denied the privilege of motherhood, but by a woman gently nurtured in a happy home, wedded in young womanhood to the man of her choice, with whom she enjoyed nineteen years of sympathetic and loving companionship, and to whom, as she relates, she bore five children. A most interesting and gifted personality is this that is presented so frankly in "My Own Story," and at the same time the book is a clear and readable account of an important movement in English public life by the person most ardently devoted to the success of that movement. In closing her last chapter she feels encouraged to hope that further militancy on the part of women will be unnecessary, that past governmental mistakes in the treatment of woman suffragists will not be repeated, and that it will be recognized how impossible is the task of "crushing or even delaying the march of women towards their rightful heritage of political liberty and social and industrial freedom." The book is well illustrated, even to the point of including certain views of its writer in situations not exactly enhancing her dignity.

"Biblical Libraries," as used by Dr. Ernest Cushing Richardson in his book thus entitled, does not mean collections of bibles, or libraries mentioned in the Bible, but book-collections worthy of the name of library "in Biblical places in Biblical times"; and, quite unlike the snakes of Ireland, they were, he believes, very numerous—"thousands or even tens of thousands, containing millions of written books or documents." As in his immediately preceding book, "The Beginnings of Libraries," the author gives to the name "library," perhaps wisely, a more inclusive meaning than, for example, the Assyriologists might be inclined to allow. "Archives" might well enough be the term used by them instead of "libraries," he admits, if they were writing only for one another; "but their case is a little different in this matter from the case of metaphysicians or cryptographers [cryptographers?], for the books of these men, unlike those of metaphysicians and mathematicians, are keenly desired to be read by ordinary mortals, the field is one of general interest and the works of these men the very best work done in the field." This keen desire on the part of ordinary mortals to read the writings of Assyriologists has not before been generally noted; its existence is a hopeful sign in the world of letters. Mr. Richardson's diligence has gathered material from the works of archaeologists, epigraphists, Egyptologists, and others, to fill a book of more than two hundred

pages, and a score and a half of helpful illustrations are interspersed. The work is well done, and one is the more willing to commend it because of the author's modest preliminary remark concerning his necessarily somewhat desultory chapters, that "such value as they have lies chiefly in the fact that those who could do the work better do not do it at all." As is already known to many, Dr. Richardson is librarian of Princeton University; and so it naturally follows that the Princeton University Press issues his book.

Such scenes of tumult as may possibly be repeated before long in one or more of the capitals of Europe are stirringly presented by Mr. Ernest Alfred Vizetelly in "My Adventures in the Commune" (Duffield). At the close of the siege of Paris, he returned with his father and brother to the harassed and disorganized city, and the three were present during the weeks of turbulence that followed. Both things actually seen and things learned on good authority are recounted by this experienced chronicler of rather exciting personal adventure. Among other excesses of the Communists he witnessed, for example, the burning of the guillotine in what is now the Place Voltaire, and the conflagrations, as he calls them, of the Prefecture of Police and the Palais de Justice. Indeed, he gave some hours to pumping and to the passing of buckets at the latter fire. He also remembers listening to a public speech from Louise Michel, the so-called Red Virgin of the Commune. These and numerous other personal touches give life to his detailed account of Parisian events in these memorable months. Narrow escapes, too, from personal injury or even death are not wanting, as where he describes his casual conversation with a plumber near the Gare Saint-Lazare, and its abrupt termination by the entrance of a bullet into the workman's temple and the whistling of others in the immediate vicinity. The duties of a journalist seem to have made necessary the author's exposure of himself to the perils of the time and place, and to this necessity the book is indebted for much of its stirring quality. In one sense a sequel to the same writer's earlier volume, "My Days of Adventure," which tells the story of the famous siege, the work is nevertheless well able to stand on its own merits and can be read with entire satisfaction independently of that previous narrative. Many illustrations from contemporary prints and photographs enliven its pages.

*The teacher of the German secondary school.* An *Oberlehrer* is a teacher in a German secondary school, that is, in a classical "gymnasium," or its modern scientific equivalent. The evolution of this class of German school-master is traced in concise, clear outlines by Dr. W. S. Learned of the Carnegie Foundation for the Advancement of Teaching (Harvard University Press). The book is based to a great extent on the late Professor Paulsen's "Geschichte des gelehrten Unterrichts." The author shows how the *Oberlehrer* was but a functionary of the church until the latter part of the eighteenth century, and how since his emancipation from ecclesiastical control he has gradually developed collective consciousness until his profession now ranks in dignity and importance, if not in emoluments, with the higher branches of law and medicine. The changes in educational outlook are also fully discussed, more especially the broadening curriculum of the last several decades since the monopoly of the classics was broken. Dr. Learned has a vision of the time when American teachers shall be even more rigorously selected, more amply and purposefully trained than are our lawyers and doctors. He finds in German educational conditions many features which we may profitably imitate. America, he believes, is greatly inferior in basal education and specific training. Our teachers are more loosely organized and are too prone to regard their occupation as a stepping-stone to other things. But with German solidarity goes much deadening routine. The freedom, initiative, and responsibility which the American teachers possess constitute a priceless asset. The author believes further that the segregation of the sexes in the German schools has been carried too far, though he admits that the elementary schools in America have been excessively feminized.

*The education of girls.* A more accurate title for Professor William A. McKeever's "The Industrial Training of the Girl" (Macmillan) would be "Training the Girl for the Home." The author ignores all other types of industry in which the girl might engage, and devotes his attention almost wholly to the training of the girl for domestic occupations. The most remarkable characteristic of the book is the author's unqualified faith in the happy results which he believes will follow the adoption of his rather general programme for the instruction of the girl. Take, for instance, the optimistic statement: "Plain cooking, plain sewing, plain serving, and plain every-day living—

once the ordinary girl has had her life well-defined and grounded in the principles of these common things, she has certainly made all the necessary beginnings of a beautiful and happy career." Again, in another chapter, he suggests a plan whereby the teacher would grade the girl in her monthly report on all the ordinary subjects taught in the school, and the parent in the same report would grade her on washing dishes, sweeping and dusting, preparing meals, darning and mending, plain sewing, tending the baby, etc. Leaving aside the question of the practicability of such a plan, it is doubtful whether the results would justify the author's enthusiastic statement that "Thus the personality of the ordinary young woman of the future will have been made rich and deep in sympathy and service, full and strong in force and magnanimity, serene and poised through the inclusion of the higher things of the spirit."

#### BRIEFER MENTION.

Uniform in size with Mr. Sonnenschein's "The Best Books" and Dr. Ernest A. Baker's "Guide to the Best Fiction in English" is the stout volume, "A Concordance to the Poetical and Dramatic Works of Alfred, Lord Tennyson" (Macmillan), compiled by Mr. Arthur E. Baker, F.R.Hist.S. About 150,000 quotations and references are given, alphabetized on the keyword and classified according to its context or grammatical function. That the list of omitted words (words for which no quotation is furnished) includes less than two hundred fifty entries, in itself bespeaks the comprehensiveness of the compiler's plan. Over eight years ago Mr. Baker, then in touch with public library activities in the north of England, felt the need of a reference work like this, and started the task of compilation which, completed after years of fruitful industry, will be of great value to the librarian, the student of English literature, and the public speaker.

Most of Miss Helen Dawes Brown's little book, "Talks to Freshman Girls" (Houghton), is composed of advice and suggestions about the very things that are emphasized especially in the talks of deans and instructors to girls in their first year in college — the art of reading, the use of the pen, and studies "for delight, for ornament, and for ability." Such advice, when as well expressed as it is in these brief essays, serves for momentary inspiration to the college girl, but it does not really get at the heart of the most pressing problems of her freshman year. At the end of the book, however, in her last and shortest chapter, which she entitles "Everyday Living," the author touches briefly upon some topics that really come home to the girl in a vital way. An entire volume in which each one of these questions could be elaborated and thoroughly discussed would probably prove of much more practical and lasting value to the college girl than the present book.

#### NOTES.

A translation of M. Arzibashef's notorious novel, "Sanine," is announced by Mr. B. W. Huebsch.

The good news comes from London that Professor Gilbert Murray will soon be ready to publish his translation of Euripides's "Alcestis."

"Memories of Forty Years" by the Princess Catherine Radziwill is announced for immediate publication by the Funk & Wagnalls Co.

A translation of the historical works of Treitschke, edited by Mr. William Archer, will be published by Messrs. McBride, Nast & Co. The work is expected to be complete in six volumes.

A new edition of Mrs. Gertrude Atherton's "Resanov" and "The Doomsawoman" is to be published this month by Messrs. Frederick A. Stokes Co. under the title of "Before the Gringo Came."

Twenty-nine poems by Robert Browning and six poems by Mrs. Browning not hitherto published will be included in a volume to be published next week by the Macmillan Co. under the title of "New Poems."

Mr. H. G. Wells's novel, "Bealby," which ran serially in "Collier's Weekly," is announced for early publication by the Macmillan Co. Among other novels which this house will bring out shortly are Mr. Winston Churchill's "A Far Country" and Mr. St. John G. Ervine's "Mrs. Martin's Man."

"Possession," a fourth volume of Mr. George Middleton's plays, is announced for publication in February by Messrs. Henry Holt & Co. This house will also bring out Miss Constance D'Arcy Mackay's book "How to Produce Plays for Children" and Miss Maud Frank's "Short Plays about Famous Authors."

The first volume of the "Graphic Art Series" edited by Mr. Joseph Pennell, which Mr. Fisher Unwin has announced in London, is to be "Lithography and Lithographers: Some Chapters on the History of the Art," by Mrs. Elizabeth Robins Pennell. The second volume, "Etching," will be written by Mr. Pennell.

Mr. Gilbert K. Chesterton's novel, "The Wisdom of Father Brown," will be published this month by Messrs. John Lane Co. simultaneously with Mr. Horace W. C. Newte's "A Pillar of Salt" and Miss Alice Birkhead's "Gabrielle." Later this company will publish Miss Anne Warwick's story "The Chalk Line" and a new novel by Mr. Ford Madox Hueffer.

A volume entitled "Essays on Chaucer," by Professor George Lyman Kittredge, is one of several books announced for early publication by the Harvard University Press. These include "The History of Allegory in Spain," by Mr. Chandler Post; "The Poems of Giacomo da Lentino," edited by Mr. E. F. Langley; "The Supernatural in Tragedy," by Mr. Charles Edward Whitmore; "Some Aspects of the Tariff Problem," by Professor Frank Taussig; "The Trust Problem," by Mr. E. Dana Durand; and "An Approach to Business Problems," by Mr. Arch Wilkinson Shaw.



## LIST OF NEW BOOKS.

[The following list, containing 89 titles, includes books received by THE DIAL since its last issue.]

## BIOGRAPHY AND REMINISCENCES.

- Life of Benjamin Disraeli** (Earl of Beaconsfield). By William Flavelle Monypenny and George Earle Buckle. Volume III, 1840-1885. Illustrated in photogravure, large 8vo, 591 pages. Macmillan Co. \$3. net.
- A Walloon Family in America: Lockwood de Forest and His Forebears, 1500-1843.** By Mrs. Robert W. de Forest. In 2 volumes; illustrated in photogravure, etc., large 8vo. Houghton Mifflin Co. \$5. net.
- Sir George Etienne Cartier, Bart: His Life and Times.** By John Boyd. Illustrated in photogravure, etc., large 8vo, 439 pages. Macmillan Co.
- Personal Memoirs of John H. Brinton.** With photogravure portrait, 8vo, 361 pages. Neale Publishing Co. \$2. net.
- Life of Turner Ashby.** By Thomas A. Ashby, M.D. With portrait, 8vo, 275 pages. Neale Publishing Co. \$1.50 net.
- Diary of Nelson Kingsley: A California Argonaut of 1849.** Edited by Frederick J. Teggart. 8vo. 179 pages. Berkeley: University of California. Paper.
- The Story of Wendell Phillips: Soldier of the Common Good.** By Charles Edward Russell. 16mo, 185 pages. Charles H. Kerr & Co. 50 cts. net.

## HISTORY.

- The Revolutionary Period in Europe (1763-1815).** By Henry Eldridge Bourne. 8vo, 494 pages. Century Co. \$2.50 net.
- A History of the Peninsular War.** By Charles Oman. Volume V; illustrated, large 8vo, 634 pages. Oxford University Press. \$4.75 net.
- A History of Old Kinderhook.** By Edward A. Collier, D.D. Illustrated, large 8vo, 572 pages. G. P. Putnam's Sons. \$5. net.
- A History of the Civil War in the United States.** By Vernon Blythe, M.D. With map, 8vo, 411 pages. Neale Publishing Co. \$3. net.
- The Balkan Wars, 1912-1913.** By Jacob Gould Schurman. Second edition; 12mo, 140 pages. Princeton University Press. \$1. net.
- From Bull Run to Appomattox: A Boy's View.** By Luther W. Hopkins. Illustrated, 12mo, 311 pages. Baltimore: Fleet-McGinley Co.
- Croscup's Historical Chart of the European Nations: Their Origin and Development.** Large 8vo. New York: Graphic Text Book Co. Paper.

## GENERAL LITERATURE.

- Publications of the Dramatic Museum of Columbia University.** First volumes: **The New Art of Writing Plays**, by Lope de Vega, translated by William T. Brewster, with Introduction by Brander Matthews; **The Autobiography of a Play**, by Bronson Howard, with Introduction by Augustus Thomas; **The Law of the Drama**, by Ferdinand Brunetiere, with Introduction by Henry Arthur Jones; **Robert Louis Stevenson as a Dramatist**, by Arthur Wing Pinero, with Introduction by Clayton Hamilton. Each large 8vo. New York: Dramatic Museum of Columbia University.
- Letters from and to Joseph Joachim.** Selected and translated by Nora Hickley; with Preface by J. A. Fuller-Maitland. Illustrated in photogravure, etc., large 8vo, 470 pages. Macmillan Co. \$3.75 net.
- Masters of English Literature.** By Edwin Watts Chubb, Litt.D. 12mo, 446 pages. A. C. McClurg & Co. \$1.50 net.
- Mr. Chamberlain's Speeches.** Edited by Charles W. Boyd; with Introduction by the Right Hon. Austen Chamberlain, M.P. In 2 volumes, large 8vo. Houghton Mifflin Co. \$5. net.
- The Press and Poetry of Modern Persia.** By Edward G. Browne, M.A. Illustrated, 8vo, 357 pages. G. P. Putnam's Sons. \$3. net.
- Depreciations.** By B. Russell Herts. 12mo, 170 pages. Albert & Charles Boni. \$1.25 net.
- Dreamthoughts: With Selections from "Last Leaves."** By Alexander Smith; with Introduction by Hugh Walker, LL.D. 16mo, 319 pages. "World's Classics." Oxford University Press.

## DRAMA AND VERSE.

- Satires of Circumstance: Lyrics and Reveries, with Miscellaneous Pieces.** By Thomas Hardy. 12mo, 230 pages. Macmillan Co. \$1.50 net.
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- Paying the Price!** By Hope Darling. With frontispiece, 12mo, 236 pages. American Tract Society.
- Moon-stories.** By Mary Ellis Robins. 16mo, 119 pages. Woodstock, N. Y.: The Maverick Press. Paper.

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## "THE YELLOW BOOK."

The notion that the years from 1891 to 1898 were a period of decadence in English letters is already a legend. The London "Times" hit it off very well when it called them "the yellow nineties." It is a new word, in its present sense, is it not? Perhaps it goes back farther than 1891, but we doubt it. Whistler made the color fashionable about that time, and possibly it came to have a vague connection in the mind of the day with his personality, so vivid, so contemptuous, and so little understood. It is the fate of all such spirits, careless of the morality of security and ruthless in the practice of that virtue of which mediocrity is innocent, to be regarded by their contemporaries as strange, then morbid, and, finally, wicked. But Whistler's fondness for yellow probably did little more than to suggest by indirection the title of "The Yellow Book." Nothing more was required to give a name to the literary and artistic character of the decade. The adjective has come to describe irresponsible sensationalism in the newspapers. But it calls up very readily sensationalism in art; and "The Yellow Book" seems likely to be remembered as an epitome of the exotic, the bizarre, the wicked, of "art for art's sake," and the *fin de siècle*.

A certain humor, bitter enough to those who care passionately about the art of literature but not unpleasant to the ironic spirit, attaches to the legend of "The Yellow Book." For the thirteen volumes of that quarterly still exist and may be compared with the fable that has grown up about them.

The first number, that of April, 1894, led off with a design by Sir Frederick Leighton, than whom there was no more respectable artist living. This page was immediately followed by a story, "The Death of the Lion," by Mr. Henry James, who had not then written "What Maisie Knew." One of the poems was by Mr. A. C. Benson and one of the essays by Mr. Edmund Gosse. An article by Arthur Waugh on "Reticence in Literature" defended, though rather on behalf of art than on behalf of morality, the Victorian tradition

as to the representation of passion in fiction and poetry. Was it then so very devilish?

Philip Gilbert Hamerton, who will be remembered by some readers as the author of "The Intellectual Life" and by others along with Harry Quilter as the victim of Whistler but by no one as anything but representative of Victorian appreciation in art and literature, did not think so. He was invited by Henry Harland, who must have been almost as astute as some contemporary magazine editors, to write for the second volume of "The Yellow Book" a review of the first. He found two contributors whom we have not so far mentioned, Aubrey Beardsley and Mr. Arthur Symons, to complain of. He recognized Beardsley's quality, while objecting to his morbidity. He resented Mr. Symons's poem, "Stella Maris," observing that it was of the fashion set by Rossetti's "Jenny." And he thought badly of an editor who permitted a defence of reticence to contain, even as an example of what should be avoided, three stanzas of Swinburne's "Dolores." But Mr. Hamerton concluded his criticism with this sentence:

"On the whole, the literature in the first number of 'The Yellow Book' is adequately representative of the modern English literary mind, both in the observation of reality and in style."

Of the illustrations he wrote:

"On the whole, these illustrations decidedly presuppose real artistic culture in the public. They do not condescend in any way to what might be guessed at as the popular taste."

In the three years that followed, "The Yellow Book" was never more shocking than in that first number. A contemporary reader is struck, in looking through "The Yellow Book," with the number of serious and respectable names in the tables of contents. Mr. Enoch Arnold Bennett and Mr. H. G. Wells are there, as well as Mr. James. Mr. Harland was himself a frequent contributor. So was Ella D'Arcy. There is even an essay on Stendhal — of all subjects — by our own Mr. Norman Hapgood.

Is not the legend of the yellow "Yellow Book" a little absurd?

Perhaps there is more reason in it than appears. The Victorian spirit may have been as commonplace as the artistic spirit imagines it to have been; but it was not blind to its enemies. It saw Beardsley in "The Yellow Book" and sensed, if it did not know, that Sir

Frederick Leighton was no match for him. It saw very little of Mr. Symons's verse. But it may very well have felt the man behind that little, the man who was so fundamentally opposed in his view of art and letters to all that, in the cliché of our own day, was "sane." What it sensed or felt we have recorded for us in the meaning which attaches to "yellow." It did not matter that Symons and Beardsley left "The Yellow Book" in order to create, in "The Savoy," a more genuine magazine. Their names and their view were first associated with the earlier publication; or, rather, the earlier publication was first associated with their names and their view. It did not matter that Oscar Wilde never contributed to either magazine. The smash-up of his career as a personality was widely regarded as proof that the influence of "The Yellow Book" on literature was evil.

The irony, of course, is not so much that everybody who cared for beauty and truth in art should have suffered for the scandal which swallowed Oscar Wilde. Anything else would be too much to expect. The irony is to be found rather in the predicament of criticism. Whistler thought criticism was merely stupid. It has sometimes been worse; it has sometimes been cowardly. Criticism was intelligent enough to know that the men of the nineties had done work that was fine and strong. It knew that, after all, the immortal music of "Non sum qualis eram bonæ sub regno Cynaræ" was infinitely more important in the consideration of Ernest Dowson than the morality of his way of life. It knew that Beardsley's mastery of design was the significant thing and the pre-occupation which was revealed in his romance "Under the Hill" the insignificant thing. It knew how much more important it is to literature that Oscar Wilde wrote "The Ballad of Reading Gaol" than that he should have been put in prison. But criticism had not the courage of its knowledge. Compelled, on the whole, to sympathize with the art of these men and those whose names are associated with theirs, it has paid its respects to public opinion by emphasizing always their physical and moral weakness and never their artistic strength.

If we were all so moral that we were always ready to recognize that which is moral and to flee from that which is of ill-repute, we should have created a very different legend about "The Yellow Book." It is all very well to



draw away from men who seem to have little responsibility in their personal relations. But it is not good to be blind to a supreme virtue. And there is no denying that men like Beardsley and Dowson had a supreme virtue.

If they were not true to everything to which we demand allegiance they were true to the best thing in them. It is no piece of rhetoric that furnishes the refrain to Dowson's poem:

"I have been faithful to thee, Cynara, in my fashion."

It is the precise truth. He was faithful to an ideal of art. And so was Beardsley. They literally died for it.

### THE POETS OF BELGIUM.

Belgium, though lately she has lain crushed and bleeding under the heel of a ruthless invader, has nevertheless won for herself a proud position among the peoples of Europe. She has justified her intense nationalism; she has vindicated her claim to live her own life; she has carried into the battle-field the ardor and intelligent energy that had already brought her to the forefront of literary nations. It is no new thing to find a great literary renaissance coincident with other more material manifestations of national spirit; and the Belgium that delayed the progress of the most powerful army in the world is the Belgium that had already given us Maeterlinck, Verhaeren, Rodenbach, Fontainas, Elskamp, and Mockel.

Since the death of Ibsen and Tolstoi there can be little question that the foremost literary reputation of to-day is that of M. Maurice Maeterlinck; his work has made a profound impression on the reading public of Europe and America. But though M. Maeterlinck has achieved the wider popularity, his fame must not blind us to others of the small nation that gave him birth. This little country has been like a nest of singing-birds. The song of many may not have been strong enough to pierce to the outside world; but we have to remember that it takes much to break through the barriers of a foreign tongue, and that poetry in special suffers from difficulties of translation. Belgian poets also have often been taken to be Frenchmen by casual readers, because for the most part French in their literary language: so that against the advantage of gaining an immensely widened audience has to be set the disadvantage of some veiling of their nationality. It is true that some of them could have written equally well in Flemish—M. Maeterlinck for instance, who is a pure Fleming;

and a limited number have done so. But Flemish is simply a variant of Low-German or Dutch, and it offers no compensating benefits to counterbalance its narrowing of the audience. In spite of their writing in French, which is at least as much their native tongue as English is the native tongue of an Irishman, M. Maeterlinck and M. Verhaeren may be claimed as entirely for Belgium as Shakespeare for England, Goethe for Germany, or Dostoieffsky for Russia.

M. Verhaeren has used the phrase *les forces tumultueuses*, and these are the best words to describe the vitality of modern Belgium. The country has been seething with tumultuous forces, intellectual unrest, vigorous animal spirits, pulsing life. Borrowing something of impulse and inspiration from its two great neighbors, France and Germany, something also from its own Flemish traditions and from Holland, Belgian life has had the abundant virility so often found in things largely hybrid. "In no other part of Europe," says Herr Zweig, "is life lived with such intensity, such gaiety. In no other country as in Flanders is excess in sensuality and pleasure a function of strength." But the sensuality, if we must use that word, has not been neurotic or morbid; clearly it has not sapped the vigor of the people—late events have shown them robust, heroic, strong. It is about thirty years since the literary new-birth of the people began, its centre of origin being the now devastated University of Louvain. It began in a spirit of licence and revolt, of rebellion against authority in most things, not easily to be crushed by the forces of inertia and convention. Journals were started, such as "La Semaine" and "Le Type," only to be suppressed; and little volumes of verse began to appear, suggesting the influences of Verlaine and Baudelaire, and suggesting also that there were new voices quite able to speak for themselves.

The finest of these voices, undoubtedly, was that of M. Emile Verhaeren, who has lately, in French and British periodicals, been pouring forth the fierce anguish of his outraged patriotism. He was born almost sixty years since at St. Amand, a village in the centre of the recent war-district. Like M. Maeterlinck and Rodenbach, he was educated at the Jesuit college of Sainte-Barbe in Ghent. We have the local scenery of his boyhood, its broad levels and fine atmospheric effects, its peasantry, everywhere pervading his poetry. Later he studied law at Louvain, and had a share in publishing the aggressive little weekly "La Semaine." A brief attempt at legal practice convinced him that literature, not law, was

his true mistress; and he threw himself into his vocation with passionate and brave ardor. Both plastic art and music had a powerful share in forming him. It is a narrow soul that can only be reached through one avenue, and M. Verhaeren's is so sensitive that at times there has almost seemed a lack of balance. His first book, "Les Flamandes," was an outburst of crude realism; it was a positive orgy of realistic detail, full of the grosser qualities of the old Flemish painters but possessing also their exuberant vitality. This was followed in 1886 by "Les Moines," dealing with the romantic and picturesque features of monasticism rather than with its spiritual depths. He did not go further, like Huysmans (who also was of Lowland descent), to a full reconciliation with the Church. Humanity was his subject-matter; the monk was but one among the many living men and women that attracted him. From this time he passed into a spiritual "storm and stress" period, fighting his way through a conflict with material realities to a more assured clearness and repose of soul. It is impossible even to name all his volumes. In 1891 we find him exclaiming, "I have been a coward, and I have fled from the world into a great futile egotism"; but,

"L'aube ouvre un beau conseil de confiance,  
Et qui l'écoute est le sauvé—  
De son marais, où nul pêché ne fut jamais lavé."

This is the true Verhaeren; he has come to himself "out of the marsh in which no sin was ever yet cleansed"; he has made his way toward mysticism, and toward a nobler handling of his material. He is still realistic, and never shirks ugly detail; but he has truly emerged from haunts of the noisome. He has breathed a purer and more serene atmosphere; the far horizons of his native land have shown him something better than mere curling fog or driving rain. He has found that there is a possible loveliness, a spiritual significance, in the stress and toil and soil of human life; he has seen the magic of the sunset and the undying hope in the heart of man.

Georges Rodenbach, M. Verhaeren's school-fellow, born in the same year, though he early left Belgium for Paris, in spirit never really left his beloved Bruges. He had nothing of his companion's bounding vitality, and his poetry, though graceful, is always subdued. We chiefly remember him for his prose "Bruges la Morte," whose title reminds us how the living and the dead have jostled together in modern Flanders—a land not only of vast activities but of dreamy, deserted old towns, sweeping rain and solitary sunsets,

lingering faiths and haunted ruins. Such was Belgium a year since; of its future we know nothing except that much of its charm has been robbed for ever, and that at present its glory is the thorny crown of martyrdom. There is great diversity in the spirit and tone of the poets who have sung for her; some have had the daring that questions everything, others are conservative and Catholic. Such is M. Braun, born in 1876, who has drawn a beautiful symbolism from the rites of his Church, and has written of the benediction of the wine, the benediction of the cheeses—a quite typical blending of the mystical and the realistic. Greater than M. Braun is the lyricist van Lerberghe, whose verses are pure music. With daring imagery he tells us how

"the sun with golden hair  
Dries the bare  
Feet of the rain."

M. André Fontainas, though a romantic symbolist, has dreamed that the joys of mad battle and carnage are better than dreaming; he has thought it would be fine to tread the grass of roads down-trodden and reddened by the feet of fugitives. Perhaps now he could tell us what he really thinks; for elsewhere he says that life is cloudless, calm, and passionless. His poems have a beauty of the inner life. Peace also is the key-note of M. Max Elskamp, with his idealizations of religious phrase and symbol. It is a very real aspect of Flemish life that he depicts. In contrast, writers such as M. Gilkin and M. Giraud are frank Satanists, in the manner of Baudelaire, dealing with wild excesses of the flesh, the visible, the real. It would be pleasant to linger over the thoughtful poems of M. Fernand Séverin, or those of M. Paul Gérardy (who writes in German as well as in French) with their touch of Heine; there might also be much to say of M. Georges Marlow, of M. Isi-Collin, of Mme. Jean Dominique. It is not to be denied that in some of these poets, such as M. Mockel and M. Verhaeren, there are aspects to be regretted, too free a prodigality of sensuous coloring, too free indulgence in profitless realism: but we have to take these things as features of the national life from which they have sprung, and we should not truly understand Belgium without them. We have also to remember that the writings we have been considering are chiefly the work of young men. Youth often says too much; discretion, restraint, come later. The notable fact is that Belgium's amazing virility on the field of battle had already manifested its intensity in the domain of literature.

ARTHUR L. SALMON.

## CASUAL COMMENT.

THE ENGROSSING THEME which at present renders it difficult for either writers or readers to give undivided attention to what we are wont to call pure literature, is of course the war. In some quarters a commendable effort is made to ignore so harsh a fact. One notes with approval the calm disregard of present disturbances shown by the staid and venerable "Harper's Magazine," while to an old-time reader of "The Atlantic Monthly" the readiness of that esteemed publication to subordinate literature to discussion of the topic of the day might seem more than a little surprising and regrettable. One distinguished member of the "Harper's" staff, however, no other in fact than the genial occupant of the "Easy Chair," has favored the public—not *ex cathedra*, it is true, not from the chair he has so long adorned, but in a newspaper interview—with some well-considered observations on the relations of war to literature. "War stops literature," he affirms. "It is an upheaval of civilization, a return to barbarism; it means death to all the arts. Even the preparation for war stops literature. It stopped it in Germany years ago. A little anecdote is significant. I was in Florence about 1883, long after the Franco-Prussian War, and there I met the editor of a great German literary weekly—I will not tell you its name or his. He was a man of refinement and education, and I have not forgotten his great kindness to my own fiction. One day I asked him about the German novelists of the day. He said: 'There are no longer any German novelists worthy of the name. Our new ideal has stopped all that. Militarism is our new ideal—the ideal of Duty—and it has killed our imagination. So the German novel is dead.'" Russia Mr. Howells does not regard as militaristic in the sense that Germany and the German people are militaristic. "Whatever the designs of the ruling classes may be, the people of Russia keep their simplicity, their large intellectuality and spirituality. And therefore their imagination and other great intellectual and spiritual gifts find expression in great novels and plays." This from the one who introduced to us the author of "Spring Floods" is significant. One more observation of his must here be noted: "Of all the writings which the Civil War directly inspired I can think of only one that has endured to be called literature. That is Lowell's 'Commemoration Ode.'" This would exclude the immortal "Battle Hymn," as well as the romances of Weir Mitchell and Mr Thomas Nelson Page.

AN EDUCATIONAL PROBLEM of a novel character is puzzling some of our foremost educators. Is it for the best interests of culture that the war be taught in our schools, or should it be ignored? "In all the history of education," declares President G. Stanley Hall in a current article on "Teaching the War," "I cannot find that pedagogy was ever subjected to such a test." Never since the general extension of popular education has there been anything resembling the present world war, and to shut one's eyes and the eyes of one's pupils to its significance would seem to be extremely foolish, if indeed it were humanly possible. The pupil who is taught to bury his nose in his Latin grammar and see nothing of what is going on about him is being instructed in the ways of the ostrich. But, it is urged, war is wicked and hateful, and even mental contact with the things of militarism is corrupting. Seen too oft, familiar with war's face, we first endure, then pity, then embrace. Such teaching bears obvious resemblance to the anxious mother's counsel to her daughter to carry on her exercises in natation without approaching the water. Adopting Tolstoi's wise advice, the instructor might well enliven his pupils' study of history by teaching it backward, tracing present world-shaking events to their more or less remote beginnings and causes. Professor Cramb of London, some time before his death, and many months before the explosion of last August, called attention to the manner in which the old German Empire rose on the ruins of the ancient Roman Empire, and pointed out certain present conditions that portended, to him at least, the rise of a great modern German Empire on the decaying structure of the British Empire. Thus the linking of current events with past history gives unity and a very living significance to the study of the world's progress. Incidentally, too, object lessons in geography and ethnology, in manners and customs, in peculiarities of speech and costume, and in sundry other interesting things, are being impressed on alert young minds in a manner that has never before been possible. Small wonder that Dr. Hall is in favor of getting as much out of the war as is educationally possible.

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A NEW LIGHT IN FRENCH LITERATURE rises to cheer the world in these sad days. An inevitable excess of enthusiasm, such as greeted, for example, those rather earlier luminaries on the horizon, Mr. Rabindranath Tagore, M. Romain Rolland, Mr. John Masefield, and Mr. Stephen Phillips, is here to be noted, by no means disapprovingly, for we

have it on Wordsworth's authority that we live by our enthusiasms. M. Paul Claudel, hailed by some of his admirers as ranking with Æschylus, Goethe, Dante, yes, even with Shakespeare, comes to English-speaking readers in a small collection of sketches entitled "The East I Know," translated with evident taste and skill, and introduced by a sympathetic fellow-countryman, M. Pierre Chavannes. "A strange phenomenon, the Christian poet," he says of the devout author of the volume, "passionately, uncompromisingly, almost fanatically Catholic, in the country where Anatole France, the bantering and disillusioned master, holds sway, where Renan and Voltaire reigned, and with them hard reason distrustful of the supernatural." As illustrative of M. Claudel's style, here is a passage from a sketch called "Tombs and Rumors." The author, who has strolled out to a suburban cemetery, is listening to the distant sounds of a great city. "Chinese cities have neither factories nor vehicles. The only noise that can be heard, when evening comes and the fracas of trade ceases, is the human voice. I come to listen for that; for, when one loses interest in the sense of the words that are offered him, he can still lend them a more subtle ear. Nearly a million inhabitants live here. I listen to the speech of this multitude far under a lake of air. It is a clamor at once torrential and crackling, shot through with abrupt rips like the tearing of paper. . . . Has the city a different murmur at different times in the day? I propose to test it. At this moment it is evening. They are volubly publishing the day's news. Each one believes that he alone is speaking. He recounts quarrels, meals, household happenings, family affairs, his work, his commerce, his politics. But his words do not perish. . . . Guest of the dead, I listen long to the murmur, the noise that the living make afar." Probably the laurels of Goethe, Dante, Shakespeare, are safe enough; nevertheless, this modern Frenchman, who has seen something of the world in the consular service of his country, knows how to describe what he has seen.

A SELF-CONGRATULATORY EDITOR, indulging in a pleasing retrospect upon something attempted, something done, invites his readers to celebrate with him the first anniversary of the birth of "The Unpopular Review." Infant mortality among magazines and other periodicals is far greater, proportionally, than among human beings; hence the pardonable exultation with which this fond parent of a vigorous and promising one-year-old announces to the world: "We have survived

the most dangerous period of infancy, and though of course we can't see into our own mouth"—the parent here identifies himself with his offspring—"and are too young effectively to handle a looking-glass, we infer from some remarks we've heard, that we've cut some teeth; we have had some pains that felt like it." Contrary to the usual rule, one is glad to learn, this lusty young quarterly has elicited from subscribers and others far more testimonials of hearty appreciation than letters of complaint and fault-finding. In the most distant and unlikely quarters it has raised up to itself friends and admirers. May it not be that the fate-defying title of the magazine, piquing curiosity as it does, has had more than a little to do with this initial success? But however that may be, it is a success not to be grudged to the able and alert men and women of letters who are making "The Unpopular" so readable if not exactly "popular" in the "best-selling" sense of that term. To the pardonably complacent editor we say, in the words of the poet already quoted in this paragraph, happy, thrice happy, every one who sees his labor well begun, and not perplexed and multiplied by idly waiting for time and tide.

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THE CATHOLICITY OF POPULAR TASTE IN FICTION shows itself in the range and variety of imaginative literature that has been successfully adapted to the uses of the cinematograph. In the "Branch Library News" published monthly by the New York Public Library is printed a list of the works of fiction that have been thus translated from the literary into the pictorial form. Thirty-nine such works are enumerated, from Mrs. Barclay's novel, "The Rosary," at the head of the list, to Mr. Owen Wister's presentation of a quite different set of characters and incidents in "The Virginian." Strong indeed is the contrast in literary excellence between the first book named and two half-way down the list,— "The House of Seven Gables" and "The Scarlet Letter." "The Vicar of Wakefield," too, must not be overlooked in naming the masterpieces now offered to the millions frequenting the "movies," nor Dickens's works (to the number of eight novels or stories), Stevenson's "Treasure Island," Mrs. Jackson's "Ramona," Hugo's "Les Misérables," Mr. Sienkiewicz's "Quo Vadis," Mrs. Shelley's "Frankenstein," and, of course, Mrs. Stowe's "Uncle Tom's Cabin." Though the list does not profess to be complete, it ought to have included "The Pilgrim's Progress," which has found favor as exhibited on the screen, appealing as it does to somewhat the

same taste as the Biblical story of Joseph, which has a place on the list. New titles are of course being added to these thirty-nine, with accelerating rapidity.

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POETRY IN WARTIME is holding its own creditably in this country at least, as Mr. William Stanley Braithwaite makes evident by the second annual issue of his "Anthology of Magazine Verse and Yearbook of American Poetry," a work compiled and published by him with admirable industry, taste, and, not least of all, courage. Ten years ago, when interest in American poetry was nearly at its lowest, and consequently much of that poetry was but little worthy of serious attention, Mr. Braithwaite took it upon himself to examine critically, but not in a destructive spirit, the magazine verse of the calendar year, and to report upon it in an enlightening and on the whole encouraging summary which appeared in the Boston "Transcript." This labor of love he continued year after year until his annual report became an influential contribution to the cause of better poetry in this country and even beyond its borders; and now for two years he has expanded this report and compilation to the dimensions of a modest volume. This year, more than ever before, we have reason to feel gratified with the results of his studies, for they show that war's alarms and excitements have not diverted our poets from their high calling, nor even concentrated their attention upon martial themes. Mr. Braithwaite maintains that the general excellence of the last twelve months' products of American magazine verse is higher than ever—a most encouraging pronouncement.

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THE DRAMA AS AN INSTRUMENT OF REFORM, not as a form of art or a means of recreation, was discussed in characteristic fashion by M. Eugène Brieux in his recent lecture and reading at Smith College. His visit to America has been called an "informal, amicable ambassadorship," and his public addresses have shown him to be quite as much a humanitarian and reformer as he is a playwright. The lover of art for art's sake, pure and simple, must find little use for such ideas as this distinguished Frenchman is ventilating among us. He talked at Northampton on the subject of the problem play, called by many the boring play, and insisted that most of the notable comedies, including even the lighter ones of Molière, are really problem plays. He read from his own play, "Le Berceau," the lesson of which seems to be that married persons having children should not be allowed to be divorced; and from "Les Rempla-

cantes," which is directed against the custom of importing wet-nurses from the country to minister to the needs of Paris infants, often at the expense of these peasant women's own children. That the stage should be devoted to higher uses than mere amusement was the doctrine preached from first to last by M. Brieux, who perhaps is too much inclined to lose sight of the fact that the highest of all possible uses may at times be served by an inspired work of pure art.

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THE POPULARIZATION OF CULTURE progresses apace. In Massachusetts, already not the least cultured of our States, the establishment of a state university, in addition to the excellent agricultural college at Amherst, is under consideration. A bill for the creation of such an institution was presented in the last legislature, and was referred to the board of education for careful consideration. In connection with it an alternative plan is under advisement for paying the tuition fees of all Massachusetts students attending existing colleges, universities, and scientific schools of a certain standard. This would be a rather startling as well as questionable application of the patriarchal idea in government. But the tax-payers, through their delegated spokesmen, will have a word to say about free Latin and Greek to the youth of the commonwealth.

### COMMUNICATION.

#### "MOMMSEN AND THE WAR."

(To the Editor of THE DIAL.)

In your issue of January 1 you publish a communication from Mr. Hodder, "MommSEN and the War." It seems indeed strange that the discovery of MommSEN as one of the fathers of German Imperialism has come so late. I sincerely hope that this is only the beginning of a long series of similarly startling discoveries. In the meantime I beg to ask a few questions of you and Mr. Hodder for my enlightenment (I am only a plain American citizen of German descent and therefore naturally slow in understanding Anglo-Saxon logic):

(1) What does the "Declaration of Independence" mean? Independence of English rule or German rule?

(2) Who has wronged Ireland in the past, England or Germany?

(3) Who has conquered India, Egypt, and the Boer Republics in South Africa? England or Germany?

(4) Who controls the sea?

(5) Who is older, Nietzsche or Treitschke? My teachers in school said Treitschke was ten years older than Nietzsche; have you more accurate information?

O. E. LESSING.

Urbana, Ill., January 17, 1915.

## The New Books.

### THE VARIOUSLY ACCOMPLISHED LORD AVEBURY.\*

To his thousands of readers and admirers the late Lord Avebury will always remain Sir John Lubbock, of "St. Lubbock's Day" fame, author of many delightful Lubbock books, and especially associated with certain entrancing chapters on ants, bees, and wasps, with sundry inspiring volumes on the pleasures and the uses of life, and, more recently, with a widely accepted list of the hundred best books in all literature. A playful rhymester in "Punch" years ago put into four lines the popular conception of the man's chief claims to renown, and even now, after a third of a century, they have not lost their epigrammatic appropriateness. They were appended to a "Fancy Portrait" of Sir John under the semblance of a huge bumble-bee, and ran as follows:

"How doth the Banking Busy Bee  
Improve the shining hours,  
By studying on Bank Holidays  
Strange insects and wild flowers."

Like many another versatile genius before and since, Lubbock suffered in his reputation with specialists from the great variety of channels through which he allowed his superabundant energies to flow. Among bankers, as it was rather cruelly and not quite accurately said of him, he was known as a famous scientist, and among scientists as an eminent banker. His introduction of the highly successful Bank Holiday into English business life does indeed link his name lastingly with London banking, as his popular treatises on insects associate him with the entomologists; but his device of a system of coöperative clearing for checks and notes received by London banks from the country, instead of the laborious and time-consuming individual treatment of such commercial items that gave place to it, showed him to be both expert and original in the sphere of banking, just as, for example, his early researches in the vitelligenous glands of insects proved him to be not lacking in capacity for independent observation and discovery in natural science.

Born in 1834, his adolescent years fell at a rather fortunate time and amid rather favorable surroundings for the development of his peculiar tastes and aptitudes. Darwin lived at Down, about a mile from the Lubbock home at High Elms, and to the influence and

encouragement of the great naturalist he owed much. Acquaintance too was made with such contemporary men of science as Lyell, Huxley, Tyndall, and Spencer. Though his formal education did not extend beyond Eton, because both he and his father, a banker with a bent for mathematics, had a poor opinion of the almost exclusively classical curriculum of that day, and though he was called from his books at fifteen to take a place of responsibility in the paternal banking house, yet his extraordinary industry and mental activity made it possible for him to achieve the sort of intellectual training that really counted in his case and that was probably the best possible one for the work that lay before him.

The story of that work, branching out in many directions and rich in the astonishing variety of things attempted and carried through, is what the reader finds presented in attractive detail in Mr. Horace G. Hutchinson's "Life of Sir John Lubbock," a biography filling two considerable volumes and undertaken with the sanction and assistance of Lady Avebury and other members of the family. Letters, diaries, and other private papers have been placed at the author's disposal, and they have been of great service in making possible a full and accurate chronological account of Lubbock's achievements in science and in public life, in authorship and in banking, as a legislator and reformer and zealous promoter of multitudinous good causes; but, unfortunately for the best interests of biography as a fascinating form of literature, these papers have not, as the biographer admits, proved to be of much help in conveying any intimate sense of what manner of human being Lord Avebury really was. Huxley's letters are far more characteristic of the writer, far more enjoyable and suggestive in the reading, than any but a few of the earlier ones from the pen of his more versatile younger contemporary. However, it is perhaps impossible for a man to put the best of himself into a series of books too numerous even to count without weariness, besides leaving his impress on the laws of his nation and on the public life of his day and generation, and at the same time draw his own likeness with speaking fidelity in his daily correspondence. Certainly Lubbock has not done so, and therefore to the number of those biographies whose chief excellence lies in their being little short of autobiographies Mr. Hutchinson's work, however admirable in other respects, cannot belong.

On the title-page of the book one notes the rather conspicuous insertion, to the length of fifteen lines in small print, of Lord Avebury's

\* LIFE OF SIR JOHN LUBBOCK, LORD AVEBURY. By Horace G. Hutchinson. In two volumes. Illustrated. New York: The Macmillan Co.

many society memberships and honorary degrees, just as in the later published works from his own pen these innumerable adjuncts to his name have not failed to make their appearance, somewhat to the surprise of those who like to imagine the author of "The Pleasures of Life" a person of simple tastes and unaffected deportment. The reason of this parade of personal distinctions we are now glad to find set forth with some care by the biographer. It is worth quoting.

"He was honorary member and fellow of an extraordinarily large number of learned societies, both home and foreign, and bearer of distinctions as various as his talents. Some surprise has been expressed at the conscientiousness with which he gave at full length, after his name on the title-pages of his books, the initial letters indicating these degrees, etc. Certainly Lord Avebury's very simple character, without a touch of cynicism in its composition, made him highly appreciative of the recognition of his fellows, but one of his publishers has explained to me what he believes to have been his real motive in inscribing at full the initials signifying his dignities. Lord Avebury, in his opinion, was influenced by the feeling that if any letters of the kind were affixed to a name, a certain slight was cast on the institution which had honoured him if the distinguishing initials of that institution were omitted. His idea was that all or none should be given, more especially as many of the distinctions were of foreign origin, and it was particularly imperative, by all laws of courtesy, not to hurt foreign feelings. It is a motive perfectly in accord with Lord Avebury's peculiar kindness and sensitive consideration of other people."

In this connection there is an amusing bit of correspondence given by Mr. Hutchinson which perhaps may help to explain this punctiliousness in the use of titles. An East Indian scholar once exchanged some letters with the author of "The Pleasures of Life" on the subject of a proposed translation of that book into one of the dialects of India; and in the latter part of the correspondence occurs this reproachful passage from the pen of the Oriental: "Formerly your Lordship used to address 'Mr.' or 'Esquire,' but I don't know why your Lordship have omitted in the last two letters. Although I did not gain or lose anything by it, but still I wonder."

Lubbock's power of getting things done, both in his own person and through others, argues unusual energy and the strictest economy of time. Indeed, among his early papers there are various schemes or schedules assigning its particular task to each hour or half-hour of the day with a painful particularity hardly surpassed by "Queed" himself in the prime of his priggishness. An anecdote very much to the point is as follows:

"One of his sons told me that on the day that his father first took him into the City, to introduce him to the partners of their business house, Lord Avebury drew a book out of his pocket as soon as they were seated in the 'tube,' and said, 'I think you will find it a good plan always to have a book with you, in your pocket, to read at odd times,' and therewith he became at once so absorbed in his reading as to be quite unconscious of his fellow-travellers and their conversation."

A pleasant personal touch and also an incidental testimony to the popularity of Lubbock's books are to be found in another passage that offers itself for citation. The eldest boy by his second marriage had just been sent away to school at Rottingdean.

"Sir John affectionately notes the sorrow of himself and of Lady Lubbock in parting with him, but from the very first the school seems to have been a success. The boy was happy there, his reports were good and, for his age, he took a high place. His father and mother went down to see him. Sir John writes that Harold conducted him to the school library and pointed out with pride to the father that all the latter's books were 'out'—boys were reading them. He said they were always out and were among the most popular. In this year both the *Pleasures* and the *Use of Life* were translated into Greek, Arabic, and Japanese."

It is the first of the above-named books that, of all his works, has won for its author the largest number of readers, being now in its two hundred and seventy-second thousand (in Part I.) and in its two hundred and thirty-second thousand (in Part II.). Of the somewhat less popular kindred work, "The Use of Life," the author noted seventeen years ago that, beside editions in English, the book had appeared in French (seven editions), German, Dutch, Polish, Bohemian, Spanish, Italian, Greek, Arabic (five editions), Marathi, Gujarathi, Japanese (six editions), Danish, Russian, Armenian, and Esthonian.

As a zealously active member of Parliament and, after 1900, an energetic participant in the less momentous proceedings of the House of Lords, Lubbock advocated successfully many needed reforms and improvements. In a single parliamentary session we find him introducing three important bills,—one for the earlier closing of shops, one for amending the public-library law, and one to facilitate the forming of open spaces in large cities. The first was blocked, says his biographer; the other two were passed. He held, first and last, a great number of chairmanships, including that of the London County Council, and he served the causes of science and humanity and education in various capacities, official and unofficial. In fact, the list of his activities is much too long to be given here. Mr. Hutchinson makes an impressive showing of these



varied interests and occupations, and has produced a useful and not uninspiring biography. It is a record such as the late Dr. Samuel Smiles would have taken delight in pointing to as a most helpful one for eager and ambitious youth. Its lessons in the value of economy of time, making the most of one's resources, controlling one's temper under provocation, and so on, are many and obvious. Lord Avebury's qualities seem to have been admirable without exception, and these qualities are well depicted by his biographer. Two portraits of the man and views of two country houses belonging to him adorn the volumes.

PERCY F. BICKNELL.

#### THE DRAMA MOVEMENT.\*

The new drama is still young, still youthfully and vigorously uncertain, still the subject of prophecy; but it seems nevertheless to have reached age and reliability enough to warrant the attempt to define it and to estimate the significance of its achievement and its tendencies. Among the most recent books, Mr. Sheldon Cheney's "The New Movement in the Theatre" is a broad survey of strictly contemporaneous dramatic activity, especially in England and the United States, and "The Changing Drama," by Mr. Archibald Henderson, an already well-known writer on the European dramatists, is a critical account of the contributions and tendencies of the past sixty years. If the lover of the stage will add to these two Mr. Richard Burton's "How to See a Play," he will possess the means of greatly increasing his capacity for enjoyment of the contemporary drama, whether as reader or witness.

While Mr. Burton's volume shares the character of the other two in containing a measure of historical and critical matter, it is first of all a practical work, whose concern is the need of the play-reader or theatre-goer. It discourses vigorously and sensibly on the structure of the play and the method of its composition, upon the qualities which make it real drama, upon its value as a cultural opportunity, and upon its possibilities as a factor in social improvement. It recites the principal facts in the history of the drama, leads up to and characterizes the modern school, and helps the reader to the means of making its literary as well as its stage acquaintance. Mr. Burton's immediate purpose is the enlightenment of the

play-lover for his own sake; but he has the ulterior purpose, as befits the President of the Drama League of America, of encouraging good drama by helping to provide the ideal audience.

Mr. Cheney divides his time about evenly between characterization of the play-writer's work and characterization of the new stagecraft. He has a great deal to say in praise of the new drama, especially in England, as "the drama of sincerity." In America he sees the movement as "hardly more than a promise," in England and on the Continent as "both a promise and a vital, lasting achievement." He is especially enthusiastic for Mr. Gordon Craig and the "aesthetic theatre movement," and hostile to naturalistic stagecraft, which he assails under the name of "Belascoism" as the "theatre producer's perfect realization of a false ideal." Recognizing the tyranny of play-house commercialism in the United States, for real progress he looks to such smaller centres of drama interest as the universities and colleges, and the "art" theatres in the larger cities. The authority of Mr. Cheney's otherwise excellent book is impaired by repetition and careless expression. The last chapter, especially, on "Gordon Craig's Service," contains a great deal that is already said in earlier chapters. There is too much of "gripping" and "sincere" and "vital," to say nothing of lapses like "chief protagonist," "such protagonists as Gordon Craig, etc.," "touches were infused," and "refreshing reticence of touch." This, however, is perhaps to be charged to the New Education rather than to the author. There are not a few who suspect that the "new and broader universities that are so splendidly maintaining their place at the forefront of American progress," to use Mr. Cheney's words, are doing rather less to preserve the ideal of the English language than the "old hidebound institutions, with their set academic standards," that come under his condemnation.

Mr. Henderson's book is primarily critical, and is exceedingly stimulating. Such chapter headings as "The New Criticism and the New Ethics," "Realism and the Pulpit Stage," "The Battle with Illusions," "The New Technic," "The New Content," and "The Newer Tendencies," indicate at once its comprehensiveness, its philosophic character, and its pugnacious tone. Ibsen and Shaw are its main figures, and the social significance of the drama is the theme that runs through the whole discussion. Many indeed will think the theme too prominent. "The great discovery of modern life . . . is . . . that society has become the tyrant of the universe"; "the

\* HOW TO SEE A PLAY. By Richard Burton. New York: The Macmillan Co.

THE NEW MOVEMENT IN THE THEATRE. By Sheldon Cheney. New York: Mitchell Kennerley.

THE CHANGING DRAMA: Contributions and Tendencies. By Archibald Henderson. New York: Henry Holt & Co.



deterministic pressure of social institutions, the tyranny of capital"; "the curved backs of oppressed humanity"; "the tocsin of revolt"; "an age that fought with dragons and an age that fights with microbes"; "the dramatic artists of to-day, of all races and all climes, have a sense of common purpose, a certain unity of aim," that "may best be described as the intention of advancing the cause of civilization"—there is an abundance of these familiar expressions, and theatre-goer and play-writer begin to wonder as they read whether one more tyrant has not been set over dramatic art in the shape of sociology. There are drama-lovers who, while recognizing the fact of human suffering and sympathizing with it, cannot agree that social tyranny has spread to the stars, or that the fault is never in ourselves that we are underlings, but always in society, or that a social drama will prove the means of regeneration. These people would like the privilege of sometimes witnessing, reading, or writing plays for pure pleasure—plays which they dare to think may be made by the real artist as efficacious as the drama of "social conscientiousness" and "moral propagandism." In spite of over-emphasis of the social theme, however, and in spite of needless protests against the poor old unities and "art for art's sake," which no one has insisted on for a long time now, and against a really no longer tyrannous "person called Aristotle," in Mr. Granville Barker's phrase, Mr. Henderson's volume is full of thoughtful and illuminating criticism on the drama as art, and deserves high praise.

The reading of Mr. Cheney and Mr. Henderson—for Dr. Burton's book is different in purpose and character—begets a number of impressions in regard to the new drama. In the first place, it is clear that there is really something being achieved, and that the something has to do with art as well as propagandism. In the second place, there exist a striking number and variety of stage representations claiming recognition as dramatic art, and there is a great deal of fruitful experimentation in process. Mr. Cheney, after removing farce, melodrama, musical comedy, and vaudeville, carefully divides what is left into æsthetic drama, represented by Mr. Gordon Craig's marionette-drama, Herr Reinhardt's mimo-drama, and the Russian dance-drama; the drama of emotion, where "the appeal to the eye and the ear is merely a very small aid to the effectiveness of the whole"; and the drama of thought, where more emphasis is placed on the theme. Mr. Henderson defines a play as "any presentation of human life by human interpreters on a stage in a

theatre before a representative audience," and a drama as "a particular kind of a play."

Mr. Henderson's definition seems at first sight handsomely liberal, though it doesn't provide for the dance and marionettes; but the next sentence, which begins three pages of interpretation by saying that "the play intrinsically, and its representation by the interpreters, must be so effective, interesting, and moving as to induce the normal individual in appreciable numbers to make a sacrifice of money and time, either one or both, for the privilege of witnessing its performance," would go a long way toward keeping the classics outside the definition. Who is the normal individual? At least the normal individual of American theatrical commerce does not go to classic plays in appreciable numbers.

But one receives the impression, too, that the classics, both ancient and less remote, count comparatively little with either Mr. Henderson or Mr. Cheney. Like other valiant champions of the New, their first impulse is to dispose of the past, and the past in these progressive days is more or less defenceless. They don't have to prove the ignorance and tyranny of the past; they simply admit these and all its other vices and incapacities, and go on. Mr. Cheney "has very little respect for what is commonly taken (like medicine) as authoritative criticism." Mr. Henderson laments that "our critics of the drama are unfortunately classic in predilection." Shakespeare didn't love the common man, Molière sympathized with society rather than the individual, and the Greeks missed the social point utterly. "The false assumption, which has persisted from the time of the Greeks to the present day," is a phrase which can be applied with ease and comparative safety to anything the modernist wishes to remove from the path of his argument. Along with other things New there seems to be a New Logic, which is almost capable of saying what it really means: "The world up to our day has thought thus-and-so; we think otherwise; therefore, the world up to our day has thought wrong." The statements of Aristotle, we are told, are incomplete and ridiculous, and he is guilty of gross and exaggerated distortions of the truth. To prove Aristotle's comparative mediocrity as a critic of the drama by assuming that he knew nothing beyond what he says, is of course no worse than to prove his infallibility by assuming that what he says implies everything he doesn't say. It is the principle that is objectionable—the use of an ancient and helpless person to prove anything or everything, as if he were mere statistics, or, let us say, the "facts"

connected with the immediate beginning of a great war.

Yet in spite of this independence and self-sufficiency in the partisans of the New Drama, it can hardly fail to strike the attention of the reader familiar with the classics that many of the virtues claimed for the drama of to-day are precisely the classical virtues, and the ancient classical virtues at that. Compactness, simplicity of plot and omission of subplot, breadth of character-drawing, the return to the purely human, the use of scant and simple scenery, the open-air performance, the relief-theatre, the reconciliation of literature and the stage, the tendency toward religious drama—enumerate these things to one acquainted with the whole course of the drama, and it will be Sophocles that he thinks of, not Ibsen or Shaw. Even the much-abused unities are being made welcome, in the one-act drama now so frequent. Gather all these virtues together, add nobility of language, without which drama can only by exception be other than local and ephemeral, and "the sense of the nobility of life," which Mr. Cheney says the dramatists of the new movement lack, insist less on "the mystery and immensity of little things" and "the apotheosis of the insignificant," and more on universals, and we shall possess again the ideal of twenty-five hundred years ago, the departure from which, as Martin Schanz has said, never fails to bring its own revenge. Then get a national theatre and cultivated audiences, and the acting and writing of great drama will depend upon the presence of genius among us.

But we do not possess all these virtues, either in America or abroad. The new drama, like all youth, is too confident, and claims too much. A little more modesty and a little less combativeness would be as well for the cause we all have at heart. The classics are not so dead, nor the new drama so "vital and lasting," as the new critics think. Ibsen, who receives so much attention from Mr. Henderson, is already recognized by the new English artists, according to Mr. Cheney, as "not of their country, or their time (for the world has taken mighty strides forward since he ceased to write)." The social themes of to-day may easily prove to have been neither for all time nor for all places, and the "symbolic romance, extensive, vast," which in Mr. Henderson's thinking "bids fair to express best the artistic sense of the coming century," may have its own "new content." As to national theatres, in America we have none, and are not likely to have them under popular government until the popular idea of the usefulness of literature and the fine arts has undergone a change.

The opportunity to hear good drama comes rarely to all but a very few places, and when it does come costs the price of a half barrel of flour for the Belgians. Art drama at cost, produced by our dramatic societies, is condemned beforehand as "highbrow," and is poorly patronized. In all but a few journals, criticism of the drama is either identical with advertising or the best is like the worst. Even the Drama League of America puts the prohibitive price of seventy-five cents on its published single plays by contemporary authors. It was possible at one time in the long ago to get a play of Shakespeare for six cents, and the difference is not explainable wholly on the ground of Shakespeare's inferiority.

GRANT SHOWERMAN.

#### THE NEW FRANCE.\*

For many years it has been the fashion among superficial observers to regard France as a decadent nation. It is true that for some time her population has been stationary and, indeed, the last census (1911) disclosed an excess of deaths over births; but the phenomenon of a declining birth rate is by no means peculiar to France—it exists in most countries and is symptomatic of our so-called higher civilization. The situation in France differs from that in England, Germany, and the United States only in degree, and it seems only a question of time when the populations of these countries will cease to increase. There has also been a popular belief that the mental and physical vigor of the French, their national spirit, their patriotism, and their capacity to govern themselves have all been on the decline. To whatever degree this belief may have been well founded in the past, no well-informed person regards it as true to-day.

In a book entitled "France Herself Again" M. Ernest Dimnet, a professor in the College of St. Stanislaus, Paris, and a distinguished scholar who writes in perfect English, dwells upon the far-reaching transformation which the national spirit of France has undergone in recent years. That a remarkable change has come over France since the beginning of the twentieth century, he says, cannot be denied or doubted, for everybody has felt it or heard of it. To present a picture of this change in its true perspective M. Dimnet starts out with a review of the intellectual and moral deterioration of France which set in during the Second Empire and continued steadily until the Tangier incident of 1905, an event which seemed to awaken the French to a realization

\* FRANCE HERSELF AGAIN. By Ernest Dimnet. New York: G. P. Putnam's Sons.

of their national consciousness and kindle in the nation an *esprit nouveau*. After fifty years of fruitless and often foolish experimentation, distracted and gradually corrupted by false ideals and low morals, during which her precious hours and resources were wasted, France now desires to be a nation once more:

"She is like a man whom philosophy or science — mere intellectual pursuits — have absorbed until some great sorrow makes him feel that he has a heart as well as a brain and has to live as well as to think in a way that will fit him for life."

At the beginning of the Second Empire, France had only one rival in Europe — that was England. The feeling of national supremacy was expressed in a speech of the Emperor shortly after his accession in 1852 when he said, "France is happy, Europe may now live in peace." This was no mere boast but an absolutely true statement of French supremacy on the Continent. To-day all is changed. France no longer has it within her power to impose her will upon Europe. The German Empire, Italy, and Austria have risen by her side to dispute her old time supremacy. The deterioration began, as has been said, in the midst of the outward splendors of the Second Empire, when the seeds of materialism, the decadence of morals, the unwholesomeness of literature, the hatred of Christianity (under the guise of anti-clericalism) were planted; and these seeds produced their full fruition during the Third Republic. During this period the French lived on illusions as on pleasure. Everyone seemed bent on deceiving himself. Everywhere the spirit of ideology and self-satisfaction was dominant. France was weakened by ideas which obscured her reason and enervated her moral powers. She could have quickly recovered from the losses of 1870 had it not been for the intellectual deterioration which a harmful philosophy and a lawless literature produced. Within twenty years, we are told, after Napoleon's boast that France was the arbiter of Europe, she had "fallen in power, influence, population and moral energy behind a rival whose greatness her own monarch had helped and practically made." The chief cause of the moral and political decadence of France under the Third Republic and the "state of disorder" in which the country found itself after the retirement of Thiers, according to M. Dimnet, is to be found in the character of the constitution. It is, he says, a mere makeshift and is "not only democratic but demagogic in its principles." The President of the Republic is a mere dummy without real authority. He presides without governing, he attends inaugurations, opens expositions, distributes

the *grand prix*, and hunts rabbits. He cannot exercise a single one of the numerous and important powers which the letter of the written constitution gives him. The Radicals have for a long time advocated the abolition of the Presidency, but the great majority of the people desire a President who shall be a leader and a real executive like the President of the United States. When M. Poincaré was elected the people believed and hoped that he would be something more than a figurehead, but he too, like his predecessors, has adopted a policy of self-effacement. Under the operation of the constitution, as it has developed, he could not do otherwise. The whole trouble lies in the attitude of the parliament, which insists on subordinating every other power in the state to itself. It is not content with legislating and controlling the ministers in respect to their general policies, but it insists on governing and administering as well. The result is short-lived ministries (there have been about fifty-five since the establishment of the Third Republic) and a President who plays only a ceremonial rôle. In its colonial and foreign policy, the Republic, we are told, has failed; in education the results have been unsatisfactory and the education of the schools is making the country a nation of atheists. The bourgeois democracy is a fraud and the country has been cursed with petty, low-born, God-hating politicians who, not content with secularizing the schools, have broken up the religious orders, confiscated their property, dispersed poor monks and nuns who had grown gray in the service of philanthropy, education, and charity, persecuted the church, and abrogated a solemn compact with the papacy that had endured more than a hundred years. Not stopping with this, the Radicals have tried to drive Catholics from the army and the civil service. M. Dimnet's indictment of the Radicals for their anti-clerical policy is severe, but there is another side to the question which naturally, because of his clerical affiliations, he entirely ignores. He makes no reference to the opposition of the church to the Republic, and its well-known activities in favor of the monarchy; nothing is said of the persecution of the greatest of French scholars and statesmen who were too liberal for the church, of its fight against Dreyfus, of its championship of MacMahon in the great crisis of 1877, of its sympathy for Boulanger, and of its opposition to science and liberal education. The Republicans of France believed, and the evidence is not lacking, that the schools, which until recently were under the control of the church, were teaching the children to hate the Republic. For these and

other reasons which cannot be discussed here, the Republicans of France were compelled to do what they did, and although there may have been unnecessary harshness and severity in their methods, the general principle of their legislation is what Americans have always stood for.

France, according to M. Dimnet, had reached a state bordering on degradation when the Tangier affair of 1905 came like a flash of lightning after which the clouds lifted. It was one of those events, we are told, which rapidly destroys a whole system of thought. Since that time France has entered upon an era of regeneration, she has awakened from her apathy, and is beginning to return to her own. A great change has occurred in the national spirit, in the mode of thinking, in the character of the national literature, and even in the attitude of the Radical party, which seems disposed to adopt a policy of greater conciliation toward the church.

In a concluding chapter written after the outbreak of the present war, the author remarks that while France has been the victim of politicians and while the history of the Third Republic has been a history of radical blunders, recent events have shown that the nation has remained sound at the core. Animated by a new spirit, conscious of her power, France is ready to meet her duty. What she now needs most is not a conversion of mind or soul but a transformation of her institutions. With better institutions and the kind of leaders she desires, the beginning of the century will soon appear as one of the greatest turning points in her history.

With much of what M. Dimnet has to say in criticism of the French constitution and of the class of politicians that have governed the country since the advent of the Third Republic, well-informed Americans will agree, although there will be a difference of opinion concerning his reproach of the Republicans for their anti-clerical policy. Most of us will feel that his rather gloomy picture of French democracy and his indictment of the Republic have been overdrawn, but we all will share with him the pride which he feels in the birth of a new France, and his optimism for the future.

JAMES W. GARNER.

#### STUDIES IN THE HISTORY OF ART.\*

Of the essays in Mr. Richard Norton's luxurious volume, "Bernini, and Other Studies in the History of Art," some continue the literary tradition of English criticism, others

\* *BERNINI, AND OTHER STUDIES IN THE HISTORY OF ART.* By Richard Norton. With sixty-nine plates. New York: The Macmillan Co.

the scientific tradition of exact scholarship. To the first group belong the estimate of Bernini, the "Art of Portraiture," the "Phidias and Michael Angelo," and, essentially, the "Head of Athena from Cyrene." Not claiming to add to our stock of knowledge, they seek to clarify it or to modify our critical judgments.

The most powerful of these, and the most necessary, is the essay on Bernini. Since Ruskin, and in the English-speaking world, Bernini, like all the artists of the Baroque, has lain under the condemnation of a prejudice at once irrelevant and unjustified. An ethical criterion, itself not germane, has been invoked against them, without appreciation of their own moral sincerity. More serious, because more philosophically supported, is the notion that they represent a time of purely artistic decay, inevitably following periods of growth and maturity. The analogy with organic life which this view presupposes, however, likewise has failed of demonstration, and the history of art, if subjected to any metaphor, seems rather a succession of beats of a pendulum, or an alternating crescendo and diminuendo, at any point of which greatness may appear. Mr. Norton finds Bernini's greatness in merits characteristic of his own time and individuality—spiritual intensity, artistic crescendo, dramatic power—as well as in personal and moral qualities common to the titanic spirits of all ages. It is primarily with Bernini's work in sculpture that the author has concerned himself, passing lightly over equally distinguished work in architecture, yet in the field of sculpture alone he makes good his claim that Bernini is to be ranked as one of the world's greatest masters.

The other essays of this group, dealing with less controversial material, lead to less striking conclusions. Portraiture, Mr. Norton suggests, has two possible modes, and but two: the embodiment of thought, as exemplified by the Greeks and Venetians, and the embodiment of action. Michael Angelo, though like Phidias in so many respects, and like him a supreme master, was less fortunate in his background, and his works are in the main monuments of thwarted purpose. The head of Athena from Cyrene, the work of a local sculptor, illustrates how pervading were the fundamental characteristics of the Greek genius—humanism and directness.

More promising are those portions of the book which are descriptive or scientific in their aim, the richly illustrated catalogues of Bernini's clay models and his designs for the Piazza of St. Peter's, and the two essays dealing with Giorgione. The sketch book for the

Piazza, to be sure, has been already twice published by foreign scholars, yet it might have been made to give up further secrets relative to the gradual development of the project in Bernini's mind. The author's idea, however, seems rather to have been merely to adduce the drawings as illustrations of Bernini's mysticism in conception, grandiose power, and care in study. For a similar purpose, apparently, the superb collection of sculptor's models owned by Mrs. Brandegee is illustrated and described without any study of their relations to the completed figures to which they correspond.

It is the essays on Giorgione which most repay the scholar. They summarize the attributions made by previous writers, and attempt a new and corrected list of his works, based not only on a "combination of the best points of the work of these very differently endowed critics," but on personal acquaintance with the originals as intimate as theirs. Agreement or disagreement with his conclusions will depend mainly on one's principles of historical criticism. Mr. Norton reacts against what he considers an excessive attention to externality and detail in Morelli's methods, at the same time protesting against Mr. Berenson's occasional affirmations of mystical faith. From a similar impressionism, indeed, Mr. Norton is by no means free. Instances could be multiplied from the book in hand of ascriptions made or denied without any assignment of logical grounds. Without pressing the *argumentum ad hominem*, however, we may raise the question whether another method which Mr. Norton employs by preference is superior to those of his predecessors. It is based on the assumption that an artist postulated as great can never repeat himself, or fall below the standard established for him. Such a doctrine of infallibility, readily maintained in a case like that of Giorgione by casting doubt on the authenticity of everything inferior, falls to the ground in any case where a great number of works are authenticated, as in the case of Bernini. Mr. Norton has to deprecate among the known works of Bernini failures exactly similar to those which he cites as impossible in Botticelli and Giorgione, yet to him Bernini is a master of coördinate rank and equal inspiration. Although his purgations of this sort are of doubtful value, Mr. Norton's suggestions on the positive side must be very seriously considered. He adds to the list of Giorgione's works the "Gypsy Madonna" in Vienna, ascribed to Titian, the "Pietà" of the Correr Museum (perhaps a copy), ascribed to Bellini, the "David and Solomon" in the National Gal-

lery, ascribed to the school of Giorgione, and, under reserves, a portrait of a youth in Vienna (copy). For the "Madonna," especially, he gives solid grounds for his belief, in an analysis which is a model for such discussions.

The book is written with a positiveness of expression which may alienate those to whom its conclusions are unpalatable, but it is a positiveness to be respected as the result of independent study and personal conviction. Dwarfing the loose compilations on artistic subjects with which we have usually to content ourselves in America, the book comes as a reassuring testimony of faith that painstaking scholarship and concentrated thought may still receive a hearing.

SIDNEY FISKE KIMBALL.

#### YOUNG OF THE "NIGHT THOUGHTS."\*

It is strange that a poet so popular and influential in his day as the author of "Night Thoughts" should have had to wait a hundred and fifty years for an adequate biography in his own language. This has been the fate of Young; and therefore Mr. Shelley's substantial "Life and Letters of Edward Young" fills a real need. For the first time we have in English a full-length portrait of that "polite hermit and witty saint," as Mrs. Montagu called him. But there already existed in French an accurate and exhaustive study of Young's life and works, by W. Thomas, published at Paris in 1901. Incredible as it may seem, Mr. Shelley appears never to have heard of this admirable biography. If he had been able to consult it, he would have avoided a number of minor errors and some really serious ones, and could have filled certain gaps in his narrative. Thus he tells us (p. 2) that "one other child was born of the marriage" of Young's parents; Thomas shows from the parish records of Upham that Young had three sisters, two of whom, to be sure, died in childhood. Mr. Shelley, repeating earlier writers, says that Lady Young died in January, 1741; Thomas cites an entry from the Welwyn parish register showing that she died January 29, 1739 or 1740. The mistake is serious, because upon the date of Lady Young's death depends the interpretation of a famous passage in the "Night Thoughts," involving the identification of the central characters, and, to some extent, the whole question of the sincerity of the poem. The matter is too complex to be discussed here; but it may be said that Mr. Shelley's wrong

\* LIFE AND LETTERS OF EDWARD YOUNG. By Henry C. Shelley. Boston: Little, Brown & Co.

date leads him to suppose that Young left his wife in her last illness to pay a visit to the Duchess of Portland, and that he listened to the Duchess's suggestion of a second marriage at a date indecently near that of his wife's death. Mr. Shelley's friendliness to the poet causes him to gloss over these supposed delinquencies; but an examination of the Welwyn records would have shown him that Young needed no excuses.

The great value of Mr. Shelley's biography of Young is in the abundance of new material which it presents, consisting chiefly of a series of letters from the poet to Margaret, Duchess of Portland. This correspondence covers the last twenty-five years of Young's life; it began in 1740, when the poet was fifty-seven and the Duchess twenty-five, and ended only a few weeks before his death in 1765. The letters show Young at his best, as a man of the world, courtly, witty, and sensible; deeply religious, and grave on occasion, but more often gay. Incidentally they give us a high opinion of the charm and goodness of the lady who inspired them. Her letters to Young are unfortunately lost; by the direction of his will, all his papers were destroyed. It is thus partly his own fault that he has waited so long for a biographer, and has been generally thought of as the melancholy type of a "grave-yard poet." Mr. Shelley has very properly emphasized the other side of Young's temperament. We see the poet entertaining friends at his home, amusing the Duchess with lively stories, or rallying her on her failure to appreciate his friend Richardson's "Clarissa"; "your great-grandchildren," he tells her, "will read, and not without tears, the sheets that are now in the press." We see him at the age of sixty-two making friends with that aged butterfly, Colley Cibber, and delighting in his company. Reproached for this intimacy, he defends himself: "As for poor Colley, his impudence diverts me, and his morals shall not hurt me, though, by the way, he is more fool than knave, and like other fools is a wit." In another letter he complains humorously of the insincerity of one of his fair admirers: "Lady Andover does me honor in remembering that I exist. Yet 'tis all compliment; there is no sincerity, or she had not disappointed my assignation with her. Why go to town! Dishonorable creature! She is gone only with her husband!" Another letter of half-jocose moralizing ends as follows: "Your Grace will wonder what all this means, and what gives occasion to such random stuff. Why, Madam, I am now in a coffee-house waiting for a rascally attorney, who, having

robbed me already of all my money, would now rob me of my time; and rather than do nothing, which is very tedious, I was determined to write nothing to your Grace." This is the Young of the satires, who could hit off so aptly the hypocritical church-goers:

"And when their sins they set sincerely down,  
They'll find that their religion has been one,"  
or the ignorant librarians:

"Unlearned men of books assume the care,  
As eunuchs are the guardians of the fair."

But Mr. Shelley does justice also to the serious Young, the Young of the "Night Thoughts," who placed in his garden a "painted bench, a mere optical deceit," and inscribed on it the motto, "Invisibilia non decipiunt."

As a portrait of the man Mr. Shelley's book is in many respects excellent. Apart from his inaccuracies as to fact his chief weakness is on the critical side. His estimate of Young's work is not always discriminating; for instance, he rates the turgid tragedies much too high. Little or nothing is said of literary influences on Young, and almost nothing of Young's own great influence. His popularity on the Continent, for example, signalized by translations into a dozen languages, is an extremely interesting matter to which Mr. Shelley scarcely alludes. These are grave omissions; and here again the French study would have furnished invaluable aid. When all deductions are made, however, we must remain grateful to Mr. Shelley for his sympathetic and attractive portrait of a poet nowadays neglected, and above all for the delightful series of letters which he has made available.

HOMER E. WOODBRIDGE.

#### INTERPRETERS OF MUSIC.\*

That inspiring novel, "Jean Christophe," has given M. Romain Rolland an international, and, from present appearances, an enduring fame. He holds the chair of musical criticism in the Sorbonne and shares with his colleague, M. Combarieu, the foremost position in the ranks of writers on music in France. The present volume, which is admirably translated by Miss Mary Blaiklock, is the initial publication of a series to be called "The Musician's Bookshelf." M. Claude Landi, who furnishes an Introduction, gives some interesting biographical details of M. Rolland, who won, at the age of twenty-nine, the *grand prix* of the French Academy for a work on "The History of Opera in Europe before Lulli

\* MUSICIANS OF TO-DAY. By Romain Rolland. Translated by Mary Blaiklock. New York: Henry Holt & Co.  
NATURE IN MUSIC. By Lawrence Gilman. New York: John Lane Co.

and Scarlatti," and who has since gone on accumulating laurels until his place among the leading men in musical interpretation and literature is almost equivalent to a final and positive verdict of posterity.

We have here a number of essays, some of which have seen the light before, dealing with the deeper aspects of music in Germany and France. One paper, however, is devoted to the Italian composer of oratorios, Don Lorenzo Perosi. The author attempts to some extent a comparison of recent German and French composers, and makes no very profound secret of his predilection for the men of his own land and time. This statement is not meant to be disparaging, but to indicate the point of view from which the work is written. Our author also seems to be an eloquent advocate of music with a programme as the highest form of music, a position which makes him something of a reactionary. This view may be a recoil from the extreme views of Wagner and Strauss, and is perhaps shared by many musicians of to-day; but it is always difficult to take the step backward, and history, after all, never repeats itself.

The French composers of whom M. Rolland speaks are Berlioz, Saint-Saëns, d'Indy, and Debussy; the German composers are Wagner, Strauss, and Hugo Wolf. He has a separate essay in which he compares German and French music; and there is an elaborate account of the musical movement in Paris since 1870, which he calls "The Awakening," a title which leads to some consideration on the reader's part. The date 1870 has its connotations, and one may ask oneself what may become of French and German music after the sinister years of 1914 and 1915.

The essay on Berlioz is especially noteworthy. M. Rolland is frank in revealing Berlioz's weakness of character, and in our opinion gives altogether too much attention to that side of the case. The close connection between character and achievement is indisputable, but art has mostly to do with the latter, and in the lapse of the years the misdoings of exceptional intelligences are lost in the record of service to the advancing destinies of the race. His view of Berlioz, and indeed his view of music as a whole, may be gathered from the following paragraphs:

"Before Berlioz's time there was really only one master of the first rank who made a great effort to liberate French music; it was Rameau; and despite his genius, he was conquered by Italian art. By force of circumstances, therefore, French music found itself moulded in foreign musical forms—as most men speak more than they think, even thought itself became Germanized, and it was diffi-

cult to discover, through this traditional insincerity, the true and spontaneous form of French musical thought. But Berlioz found it by instinct. From the first he strove to free French music from the oppression of the foreign tradition that was smothering it."

"Berlioz is thus the true inheritor of Beethoven's thought. The difference between a work like the '*Roméo and Juliette*' symphony of Berlioz and one of Beethoven's symphonies is that the former, it would seem, endeavors to express objective emotions and themes in music. I do not see why music should not follow poetry in getting away from introspection and try to paint the drama of the universe. Shakespeare is as good as Dante. Besides, one may add, it is always Berlioz that may be discovered in his music; it is his soul, starving for love and mocked at by shadows, which is revealed through all the scenes of *Roméo*."

The above quotations indicate the trend of M. Rolland's thought, and the method of his procedure. When he comes to treat of German music, it must be said at once that he is eminently just, and generous in his admiration. We may point to the essay on Hugo Wolf, in which genuine appreciation of the musician vies with sympathy for the untoward fate which overwhelmed the great talent at so many places and times in its career. In the comparison between French and German music, it must be conceded that his bias in favor of the music of his own country shows itself fully and clearly. Art, however, demands allegiance for its own sake, and it is certainly time that we should outgrow national prejudices in matters of universal concern. Nobody talks about French mathematics; why make so much of French music, or German music, or Italian music? The realm of art is above national limitations, it is its own creator, its own arbiter, its own appreciator. In it we become conscious of universal humanity, and nations are like shadows of the night disappearing in the splendor of the daytime. In the essays on Strauss and Wagner we see reflected M. Rolland's predisposition for the symphony with the programme; he finds it somewhat objectionable in Strauss when in the "*Sinfonia Domestica*" he omits the programme altogether, and he evidently prefers Wagner in the concert room to Wagner in the theatre. He says:

"There are dilettanti who pretend that at a concert the best way to enjoy Beethoven's last works—where the sonority is defective—is to stop the ears and read the score. One might say with less of a paradox that the best way to follow a performance of Wagner's operas is to listen with the eyes shut, so perfect is the music, so powerful is its hold on the imagination that it leaves nothing to be desired; what it suggests to the mind is infinitely finer than what the eyes may see. I have never-



shared the opinion that Wagner's works may be best appreciated in the Theatre. His works are epic symphonies. As a frame for them I should like temples; as scenery, the illimitable land of thought; as actors, our dreams."

We have no space to tell of the appreciation of d'Indy, which is intense, or of the idealization of Debussy, who represents to M. Rolland in their highest form some of the salient characteristics of the French, or of the sincere rhapsody on the theme of Saint-Saëns. There is not a page of the book without arresting thought or insight; there is the enthusiasm of the genuine lover of his art; there is no unreasoning admiration, but the analytical tendency of the modern critic. Coming from such a source, the book is, of course, authoritative, and to those who love music it will prove an opportunity to gain not only pleasure but an outlook fine and high.

Mr. Lawrence Gilman's book, "Nature in Music," follows in the main the same direction as M. Rolland's. The first essay gives the title to the volume. It is a history of the growth of nature expression in music. Mr. Gilman says:

"The strongest appeal of natural beauty has always, then, been chiefly to people of emotional habit, and especially to those of untrammelled imagination and non-conformist tendencies; in other words, to poetically minded radicals, in all times and regions. It is probable that the curious and enlightened enquirer, bearing in mind these facts, would not be surprised to find, in studying the various expressions of this attraction, as they are recorded in the arts, that the uniquely sensitive and eloquent art of music has long been the handmaid of the Nature lover; and he would be prepared to find the Nature lover himself appearing often in the guise of that inherently emotional and often heterodox being, the music maker."

The transcriptions of nature in music date back to very early periods. The earlier attempts at nature description, however, were merely imitative or sentimental; that is, they were subjective; the painting of nature objectively belongs to recent times; the further advance to the use of nature expression as a symbol of spirit or intelligence, belongs to the latest composers, Debussy, MacDowell, Loeffler. An example of the earlier nature music is Mendelssohn's "Hebrides" overture, which gives us the emotions of the composer in viewing natural scenery. An example of the later nature music is Debussy's "La Mer."

The essay, while here and there amenable to the charge of being overburdened with language, gives, nevertheless, a really satisfactory view of the contention of music in the matter of nature transcription, and contains a strong defence of programme music, which is

repeated in more than one other place in the book, showing how near the subject is to the author's heart, and how important he considers it.

Mr. Gilman is evidently a mystic of the highest type. He has been a student of the oriental literatures, and he bathes his subject everywhere in the light which never was on land or sea. This gives a unique quality to his writing, and leads him everywhere to positive conclusions. In an age of prevalent negation and materialistic nihilism, this is a fine faith and assurance. So in his essay on "Death and the Musicians" he makes his climax with Schubert's "Death and the Maiden," Wagner's "Isoldens Liebestod" and Strauss's "Tod und Verklärung," in all of which there is imaged a region wonderful, over which destroying time has no control.

With the defence of Herr Hugo von Hoffmannsthal as given in the essay on "Strauss and the Greeks," apropos of the modernized "Electra," we are less inclined to be satisfied. There is certainly no objection to poet or musician making such use of the myth as he sees fit, filling it with a modern significance and giving it splendors which it never had before. The utterance, musical or otherwise, belongs to him who does it best. But for the introduction of unnecessary disagreeable details, and the lowering of tone in a drama there seems no adequate excuse. The music of Strauss, however, to the "Electra," is in the heaven of all its desires, "it is full of his typical qualities—he never halts or fumbles; he has a superb assurance. His mastery of his imaginative material and of his technic is absolute."

Mr. Gilman has a reasonable word to say in regard to opera in English. He comes in general to the conclusion that an opera should be sung in the language which its composer gave to it. He considers this country lucky over European nations in that it can always hear an operatic work in the language in which it was produced. He instances the unhappy translations with which we are all familiar, in which the music does not fit the words; he thinks that it is hopeless to expect that a talent spanning both music and words so completely as to be able to make a suitable translation could be induced to devote itself to so thankless a task as the pouring of the liquor of thought from one vessel to another. It would be irresistibly led to creation, either in the drama or the opera. Therefore it behooves the English-speaking public to encourage the bringing forth of English operas which will have the importance of Wagner and Strauss and Debussy in their respective mediums.



We cannot close this notice without reference to the essay called a "Musical Cosmopolite," which deals with the German-American composer, Mr. Charles Martin Loeffler, who, although born in Alsace, has done all his work in our own country, and takes place as an American composer, for which let us be duly thankful, as we have need of many recruits in the department of music. Mr. Loeffler has now found his place on programmes everywhere, and in the opinion of our author, is one of the greatest masters living to-day, with a message, sombre, perhaps, but high and noble, and with great control of musical resources.

The book has some of the qualities of the music of which it treats; it has its enthusiasms and its repugnances; it is full of knowledge, both of music and literature; it gives to music its place among the great and serious arts; it recognizes that music, like every art, is expressive of the World Ideal; and it must add to the genuine understanding of music wherever it is thoughtfully read.

LOUIS JAMES BLOCK.

#### NOTES ON NEW NOVELS.

Until the outbreak of war the nearer capitals of continental Europe held important colonies of American students, many of them youthfully eager and impecunious. Remoteness and growing differences in standards between these temporary exiles and their fiction-reading compatriots at home suggest possible reasons why American writers have not utilized material so seemingly fitted for their purposes to any notable extent. It is, perhaps, as well, since it has remained for Mrs. Mary Roberts Rinehart to open the way with a book of unusual interest, "The Street of Seven Stars" (Houghton). The leading characters are an American girl, studying the art of the violin in Vienna, and a physician, her fellow-countryman, seeking wider knowledge. They are given the attributes we like to think of as American, satisfying admirably our idealists, though all suspicion of exaggeration is removed by the use of an eminently undesirable person or two and the sympathetic treatment of the Viennese introduced. A wide range of emotions is successfully depicted and the love story is tender and true, and hopelessly impractical, as ideal love stories may well be.

A refreshing novel, "Sons of the Rhine" (Desmond Fitzgerald), has been translated by Miss Louise T. Lazell from the German of Herr Rudolf Herzog's "Die Wiskottens." The scene is laid in the province of the Rhine where the valley of the river Wupper is given over to manufacturing, and the title of the work in the original is the family name of the manufacturers, a father, mother, and six sons, with whose fortunes the pages are concerned. The elder sons inherit the business abilities of their parents, the founders of a growing ribbon factory, while the two younger are of poetic and

artistic bent, and one intermediate is a scientist. The most aggressive of the number is wedded to a wife of tendencies which Americans will recognize as Puritan in the less worthy sense of the word, and her coldness leads to an estrangement which ends with her complete surrender to the facts of life as her husband lives it. The youngest boy makes an earlier failure as a painter after running away from home to study, but his designs for new ribbons go far toward saving the business from the effect of a relentless competition. It is one of those artificially artless stories in which everything that has been wrong turns right at the best possible moment, and is likely to appeal to a large following. The character studies are well done and the translation excellent, except for the numerous scriptural quotations, where Miss Lazell might have used the English authorized version to advantage. The book is free from militarism; indeed, from Germanism, with the exception of an extraordinary line from Von Moltke, "*In its own strength, in that alone, lies the strength of a nation.*" The italics are the author's, and the sentiment fairly astounding.

"Yourself and the Neighbours" (Devin-Adair) is made up of a series of brief descriptions of life in Ireland among the peasantry, chiefly among their small sons and daughters, written by Mr. Seumas MacManus and illustrated by Mr. Thomas Fogarty. As in others of Mr. MacManus's books, the knowledge displayed has been gained at first hand, and is treated with complete comprehension and sympathy. The same may be said of the pictures, which lack nothing of the wit of the text. It is such stories as these that interpret racial spirit and bring to foreigners the assurance of a common humanity which is the truest internationalism.

Excellent melodrama makes up Mr. J. C. Snaith's "Anne Feversham" (Appleton), a story of Elizabeth's time in which the author has had the daring to introduce Shakespeare and his theatrical associates as subordinate though important characters. A beautiful youth is condemned to death most unjustly. A lovely girl has just been soundly whipped by her irate father for disobedience and cast into a dungeon where she is neighbor to the beautiful youth. They effect their escape and have the most astonishing adventures, eventually falling in with the Lord Chamberlain's Players at Oxford, she disguised as a boy and both as gypsies. The part of Rosalind, which she had originally inspired, is created by her before the Queen, and a happy ending, virtue rewarded and vice rebuked, crowns the story.

"The Place beyond the Winds" (Doubleday) is Mrs. Harriet T. Comstock's newest adventure in fiction. Its scene is laid near the Canadian border and its characters are tough pioneers and woodsmen and their gentler teachers and offspring. The girl leaves a most unhappy home with her name under a cloud, and becomes a trained nurse in New York. Once there, the interest becomes largely medical and the most difficult of all problems confronting the practising physician she solves by cutting the knot. This divided interest does not add to the artistic value of the work, but it will surely serve the cause in which M. Brioux conceived and

wrote more than one of his plays. The characters of the book are strongly differentiated, and the narrative diversified enough to appeal to many tastes. Practically impossible as it is for the author to be more explicit in stating the terms of her problem, it strikingly lacks definition.

Irony and hyperbole combine with a very pretty wit to make Mr. Stephen Leacock's "Arcadian Adventures of the Idle Rich" (Lane) that rare bird in contemporary English literature, a successful satire. The treatment of our plutocrats is episodic, though many of the characters appear in several of the tales. Nearly all of these are of preposterous wealth, which the men are striving to increase, only such persons of average possessions being admitted to the pages as tend to enhance the evidences of conspicuous waste. The reader will probably find the note rather shrill for continuous reading, much as the work deserves to be read. The merger of two fashionable churches, one Anglican and the other Presbyterian, along the lines of the most approved methods of high finance is one of the best bits of witty sarcasm in recent print.

The heroine of Mr. Dion Clayton Calthrop's "Clay and Rainbows" (Stokes) is about as disagreeable a piece of feminine flesh as has appeared in recent fiction, quite degenerate, even to the point of suggesting that she would certainly be held a moron in any morals court. Incapable of constancy, she contrives to keep one fairly good man and several others who are not so good in a state of more or less complete unhappiness from one cover of the book to the other. Before the tale is completed, not one of the characters has retained the reader's sympathy, being thoroughly committed as lacking in elementary morality, good taste, or common sense.

#### BRIEFS ON NEW BOOKS.

*The Department of State.*

It is a curious and regrettable fact that the great executive departments of our Federal Government have not received from students and writers a measure of attention commensurate with their interest and importance, or in fair proportion to the amount of study which has been devoted to the presidency, the houses of Congress, or even the courts. Until very recently there was not one book in which the organization and working of any one of the departments was described adequately, for either the expert or the general reader. There is, of course, Ingersoll's "History of the War Department," Cushing's "Story of Our Post Office," Swank's "Department of Agriculture," and Easby-Smith's "Department of Justice," not to enumerate a considerable list of histories of the navy. But all of these works (except that of Mr. Easby-Smith, published in 1904) are antiquated, or are mere popular sketches, or are histories rather than descriptive treatises. And the several excel-

lent monographs which have been written upon various individual bureaus or administrative services make no pretense of covering the field. To the student of political science, therefore (and doubtless to many people who lay no claim to such designation), Mr. Gaillard Hunt's "The Department of State" (Yale University Press) is highly gratifying, first because in its plan and execution it so closely approximates the ideal piece of work of its kind, and secondly because the preparation of it has fallen to a writer of such exceptional qualifications. For many years Mr. Hunt occupied the post of chief of the Bureau of Citizenship in the State Department, and his knowledge of the Department is the product not only of prolonged and painstaking historical investigation but of personal observation and of active participation in the Department's activities. His book is technical rather than popular in character, and it is at the same time historical and descriptive. It is not a history of diplomacy, or a series of biographical sketches of the secretaries of state. It abounds, furthermore, in lengthy citations from laws, circulars, and regulations. But, as the author rightly says, these documentary passages tell the story more accurately than a paraphrase could do, and unquestionably their use will contribute to a realization of the expressed desire to make the book, so far as it goes, definitive. The first three chapters recount succinctly the history of the varying arrangements made for the conduct of foreign affairs by the Continental Congress and by the Congress of the Confederation, supplementing admirably the chapters of Mr. Learned in his "President's Cabinet" dealing with the general administrative aspects of the period, and leaving apparently little or nothing further to be said. Two chapters are devoted to the creation and organization of the State Department in 1789, two others to the functions once exercised by the Department but now withdrawn, together with those which are still exercised only on occasion, and two more to the Department's past and present internal organization. Seven chapters serve for an analytical discussion of the Department's present functions. And the volume closes with an interesting account of the buildings and rooms utilized for the work of the Department throughout the past century and a quarter. With respect to the allotment of space one criticism only may be suggested. The diplomatic and consular services are covered together in a single chapter of but twenty pages. More space might well have been given them, even at the sacrifice of some details presented upon other and less important subjects.

*A British  
admiral's  
retrospect.*

Caustic comment from Admiral Lord Charles Beresford on naval and other matters of current interest has obtained some publicity of late, and shows him to be as incisive in speech as he has proved himself unhesitating and vigorous in action during his long and distinguished service afloat and ashore, in the navy and in parliament, and in whatever rank or capacity it has been his lot to serve his country. In "The Memoirs of Admiral Lord Charles Beresford" (Little, Brown & Co.) he does not fail to reveal a mastery of his native tongue such as few sailors can claim. Very early in his seafaring life, which began when he was but thirteen years old, he demonstrated the sufficiency of his vocabulary in an amusing manner. He was asked to be coxswain of a racing crew belonging to the "Marlborough," the first ship of war to which he was assigned as naval cadet, and the invitation was extended in these words by the spokesman of the deputation entrusted with the business: "Well, sir, it's like this here, sir, if you'll pardon me. Yew be young-like, and what we was thinking was whether you have the power of language that du be required." "I said I would do my best," relates the one thus honored. "I did. I astonished myself." In his enthusiasm for his calling, he rises almost to the realm of poetry in an early chapter, which opens thus: "I wish I could convey to my readers something of the pride and delight which a sailor feels in his ship. But who that has never had the luck to be a deep-water sailor, can understand his joy in the noble vessel, or the uplifting sense of his control over her matchless and splendid power, born of a knowledge of her every rope and sail and timber, and of an understanding of her behavior and ability. For every ship has her own spirit, her own personality." Admiral Beresford comes of illustrious and gallant Irish stock, one member of which, Admiral Sir John Poo Beresford, achieved both unusual glory and uncommon length of years, dying in 1884 at the extreme age of one hundred and sixteen. Lord Charles himself, as we learn, but not from his own narrative, has in the course of his strenuous life broken his breast-bone and parted with a piece of it, broken his right leg, right hand, right foot, five ribs, one collar-bone three times, the other once, his nose three times, and one of the bones of the pelvis; but though he was in youth marked for an early grave by the wiseacres, his energy of will has carried him through to a well-preserved maturity, for not yet can he be called old, being still on the sunny side of seventy. His two-volume autobiography is packed with events

of interest, sometimes of thrilling interest, and often of great historic importance. His life is, in very truth, a part of his country's history. Mr. L. Cope Cornford provides the book with useful Introduction and notes, and many illustrations are interspersed.

*The life of  
a great singer.*

There is an undeniable fascination about the men and women who have won a prominent place in the theatre, where we go to see life moving before us in a sort of dream. The applause which they receive, the splendor in which they appear, the idealization which we give to their character and attainments, set them apart from the ordinary human being, and give interest to them in every aspect in which they manifest themselves. We like especially to know about them as simple human beings, and an opportunity to gaze into their daily life away from the glamour of the stage is gladly seized upon. Madame Lilli Lehmann Kalisch in her book, "My Path through Life" (Putnam), presents us with an autobiography singularly minute and agreeable. She begins with her girlhood days and passes on to the period of her extraordinary triumphs, when she was almost without question the greatest singer of her time. Her book shows her to be a woman of remarkable insight and intelligence; her aims are, and have been, as high as those of the art which she made grander and nobler by her efforts; we doubt whether any singer ever lived who brought to her art sincerer devotion. Lilli Lehmann came of a musical family. Her mother, Marie Loew, was a distinguished singer in opera, and her father, Carl August Lehmann, was one of the famous tenors of his day. The father proved a wayward person and his death released the family from considerable embarrassment. The mother, who had left the stage, became harpist in the orchestra of the theatre in Prague, and maintained herself and two daughters thus, and by giving lessons in singing. Both girls followed their mother in their careers, and Lilli Lehmann seems to think that her sister Marie was a greater artist than herself. The account of these youthful days is very entertaining, and the young girls soon had many chances of appearing in public, securing thus an education which subsequently proved invaluable to them. Richard Wagner comes into their life very early. He was a friend of the mother, and at one time made a serio-comic proposition for the adoption of Lilli. After some effort a professional engagement for the elder daughter Lilli was obtained at the Prague National Theatre, and the life-work began in earnest. The book will

be found enjoyable by musicians and laymen alike; for it is the story of a grand woman and a great artist at her best. The translation by Mrs. Alice Benedict Seligman is in the main well done and the portraits and other illustrations add to the value of the book.

*The mind  
of Dostoevsky.*

Miss Ethel Colburn Mayne's translation of the "Letters of Dostoevsky" (Macmillan) is a book that will interest all admirers of the Russian novelist. The letters contain much that our reading of the novels had prepared us for and a little that was less to be expected. The extraordinary preoccupation of the young Dostoevsky with European literature, for example, will be somewhat surprising to many of his American readers. On the other hand, his characteristic enthusiasms are set down here at the greatest length, with a fullness, indeed, that is a little trying to the patience. He was the most fanatical of Slavophiles, finding little to admire and much to condemn in the civilizations of the West. He was a mystic in politics as in religion, and the efficiency of modern Germany desolated his soul, while France seemed to him decadent and immoral. The hope of European civilization appeared to him to lie in "holy Russia," though he found it difficult to convey this hope in intelligible terms. His unfortunate quarrel with Tourgueniéff was intensified by the latter's contempt for Russian pretensions. Throughout the letters, as in the novels, one is struck by the singular confusion that characterized Dostoevsky as thinker. His grasp of abstract ideas was always uncertain, and he was never able to discipline himself by a rational consideration of any subject that had deeply engaged his sympathy. The letters, although illuminating to those already familiar with the novels, should not be read as an introduction to Dostoevsky's works; they should be read only by those who have already gained some knowledge of the strength and the weakness of the man who wrote them.

*Wonders and  
riches of the  
Pacific coast.*

Enamoured of our youthful and vigorous Far West, though himself a resident of the effete East, Mr. E. Alexander Powell, F.R.G.S., writes with both enthusiasm and knowledge concerning the manifold attractions and possibilities of the vast domain stretching from the Mexican border to Puget Sound, and even beyond, to the Alaskan boundary line. This region he has traversed in a motor-car, being, he believes, the first to make the journey in that manner. "The End of the Trail" (Scribner), describes in vivid style and with a wealth of

pictorial accompaniment the incidents of the undertaking, with such items of geographical and agricultural and miscellaneous information as naturally include themselves in a narrative of this kind. Especially impressive is the change recently wrought in the desert regions of the Southwest by the introduction of artificial irrigation, whereby the sandy wastes of New Mexico and Arizona are made to develop unsuspected fertility and the face of nature is marvellously transformed. Mr. Powell's chapter-headings indicate the tone of his book; he chooses such picturesquely descriptive captions as "Conquerors of Sun and Sand," "Chopping a Path to To-morrow," "The Land of Dreams-Come-True," "Where Gold Grows on Trees," "The Coast of Fairyland," and "The Valley of Heart's Delight." Allowing himself a sufficiency of rhetorical exuberance to preserve his style from dullness, he perhaps carries to excess the familiar devices of exaggeration and alliteration, as where he describes the road from Phoenix to the Roosevelt Dam, which he calls "the trail of a thousand thrills," and says "its right-angle corners and hairpin turns are calculated to make the hair of the motorist permanently pompadour." This last expression is a favorite of his in emphasizing the startling character of far-western scenery. As in his preceding volume, "The Last Frontier," the author gives evidence of much experience as a "gentleman rover" (to use a term of his own) and an alert observer. There is a wealth of entertainment and information in his pages.

*The biological  
basis of human  
action.*

The William Brewster Clark Foundation at Amherst College aims to throw light in a genuinely scientific spirit upon the relations which research and scientific discovery of to-day bear to individual attitude and social policy. The second series of lectures, "Biology and Social Problems," was given by Professor G. H. Parker of Harvard and they admirably carry out both in letter and spirit the purpose of the enterprise. The first lecture deals with the fundamental conceptions and discoveries of modern biology regarding the structure and action of the nervous system, in its relation to reflexes, freedom, and memory. The second concerns itself with the secretions of the ductless glands and those mysterious chemical substances known as hormones, which profoundly affect and control the activities of organs, developmental processes, and secondary sexual characters. The third lecture discusses the wonderful revelations of the secrets of reproduction and heredity and their practical ap-

plication in genetics. The closing lecture is a conservative estimate of the present status of our knowledge of the factors of organic evolution, consisting of a frank recognition of the profound inadequacy of our present proved ground, a relegation of Darwin's natural selection to a place of secondary importance, and a confident belief that experiment and analysis will ultimately place in man's hands a fuller knowledge of the factors which have brought about his existence. Lucidity, definite progress to conclusions, frankness, and breadth of view characterize this book and make it one of the best brief statements of current biological thought so far published for the general reader. (Houghton Mifflin Co.)

*Sir Walter  
Raleigh and  
Shakespeare.*

A person who believes that Sir Walter Raleigh wrote Shakespeare's plays is not quite so crazy as a Baconian. Raleigh had far more than Bacon of the Elizabethan versatility; he had also more imagination, and a very pretty talent for poetry. Still no one with any sensitiveness to style could suppose that the author of "Give me my scallop-shell of quiet" could have written the tragedy of Lear or "The Tempest." Nothing so imponderable as literary quality, however, is noticed by Mr. Henry Pemberton, Jr., in his "Shakespeare and Sir Walter Raleigh" (Lippincott). He applies, as he tells us in his Preface, methods to which he has "been accustomed in the study of physical sciences." Perhaps it is this scientific training which leads him to find profound significance in the fact that on the title-pages of some early editions the name of the author is spelled with a hyphen, "Shake-speare." Surely it is not the scientific method which leads Mr. Pemberton to repeat from Charles Kingsley an outrageous calumny on Richard Burbage, based on a passage from one of Jonson's masques; for if Mr. Pemberton had looked up the reference, even he must have seen that Kingsley entirely misunderstood the passage. In justice to Mr. Pemberton, however, it should be said that he discovers no acrostics or cryptograms, but relies for his evidence upon a number of "topical allusions" in the plays and sonnets, which can be explained as referring to various circumstances in Raleigh's life. Some of these explanations are neat and by themselves plausible. But the book exhibits beautifully the three fundamental weaknesses characteristic of its class. Practically all such books are based in great part upon (1) a literary stupidity which cannot distinguish between sharply contrasted styles, (2) a form of snobishness which, in defiance of literary history,

assumes that no work of the highest merit can be done by an author of obscure social standing and irregular education, and (3) an encyclopædic ignoring of all the facts which do not fit into the writer's theory.

#### BRIEFER MENTION.

"The Short Story" (McClurg), by Professor E. A. Cross of the State Teachers' College of Colorado, is a well selected collection of eighteen or twenty prose narratives with an Introduction and brief notes. Unlike many recent books on the same subject it gives no directions to the prospective writer of short stories, but aims to help the thoughtful reader to a better understanding of this literary form.

Five new volumes in the Greek section of the "Loeb Classical Library" have come to hand, as follows: the second and final volume of Mr. Walter Miller's translation of Xenophon's "Cyropædia," two volumes of a ten-volume translation of "Plutarch's Lives" by Mr. Bernadotte Perrin, the first volume of Mr. H. B. Dewing's translation of Procopius, and the third volume of Mr. E. Cary's translation of Dio's Roman history.

"The South African Year Book, 1914," edited by Mr. W. H. Hosking and published by Messrs. E. P. Dutton & Co., is the first issue of an annual publication of collated information regarding the Union of South Africa. The data have been secured from official sources, chiefly from the Union, Provincial, German, and Portuguese governments, and a wide variety of matters regarding the country is considered, such as, its orography, hydrography, climate and meteorology, races and language, minerals, public health, agriculture, tariffs, harbours, or finance.

As excellent as their predecessors in every respect of printing and editing and serviceable binding are the additions to the "Oxford Editions," which include the following titles: Newman's "The Dream of Gerontius, and Other Poems"; "The Poetical Works of George Crabbe," edited by Messrs. A. J. Carlyle and R. M. Carlyle with the poet's notes and the text of his own edition; Keble's "The Christian Year," including "Lyra Innocentium," and other poems, together with his sermon on "National Apostasy"; the poems of William Cullen Bryant; and the poems of Charles Kingsley, including "The Saint's Tragedy," "Andromeda," and other verse. In the pocket series of "World's Classics" recent additions comprise: "Dreamthorp, with Selections from Last Leaves," by Alexander Smith, with an Introduction by Mr. Hugh Walker, LL.D.; "Lorna Doone," by R. D. Blackmore, with an Introduction by Mr. T. Herbert Warren; "Goblin Market, The Prince's Progress, and Other Poems," by Christina Rossetti; "The Mutiny and Piratical Seizure of H. M. S. Bounty," by Sir John Barrow, with an Introduction by Admiral Sir Cyprian Bridge; "The Defence of Guenevere, Life and Death of Jason, and Other Poems," by William Morris; and "Selected English Short Stories (Nineteenth Century)," with an Introduction by Mr. Hugh Walker, LL.D.

## NOTES.

A book by M. Emile Verhaeren, "The Belgian Spirit," is announced by Messrs. Houghton Mifflin Co.

Mr. W. B. Maxwell's new novel, "The Ragged Messenger," will be published immediately by Messrs. Bobbs-Merrill Co.

A play by Mr. Edward Sheldon, "The Garden of Paradise," and one by Mr. Israel Zangwill, "Plaster Saints," will be published immediately by the Macmillan Co.

"James," a novel by "W. Dane Bank" which was announced in the autumn but which was delayed, will be published immediately by Messrs. George H. Doran Co.

Mr. Cecil Chesterton, brother of Mr. G. K. Chesterton, has written "The Prussian Has Said in His Heart," which Mr. Laurence J. Gomme announces for publication on this side.

A novel by Mr. Booth Tarkington, "The Turmoil," which has been running serially in "Harper's Magazine," is announced for publication on February 11 by Messrs. Harper & Brothers.

Mr. Henry Sydnor Harrison's new story, "Angela's Business," which is being published serially in the "Metropolitan Magazine" will be issued in book form shortly by Messrs. Houghton Mifflin Co.

Four new volumes of the "Home University Library" will be published by Messrs. Henry Holt & Co. next week. They are: "The Navy and the Sea Power," by Mr. David Hannay; "The Ancient East," by Mr. D. G. Hogarth; "The Negro," by Mr. W. E. DuBois; and "Russian Literature," by Mr. Maurice Baring.

Mr. Samuel Parsons is the author of "The Principles and Practice of Landscape Gardening," which Messrs. Putnam announce for immediate publication. The book is understood to be an attempt to state a theory of landscape gardening and contains a considerable body of matter from foreign writers on the subject whose work has not hitherto been translated into English.

Professor Leo Wiener of Harvard is the author of "An Interpretation of the Russian People" which will be published shortly by Messrs. McBride, Nast & Co. Professor Wiener was born in Russia and spent his youth there. Since he came to America he has taught in a number of schools and colleges. He is the translator and editor of an edition of Tolstoi's complete works. Altogether his experience should have qualified him in a peculiar degree to explain Russia to America.

Katharine Coman, professor emeritus of economics and sociology at Wellesley College, died on January 11. Miss Coman was called to the chair of history at Wellesley in 1883, shortly after her graduation from the University of Michigan. In 1900 she became professor of economics. Ill health compelled her to retire from active teaching in 1913. Miss Coman was the author of "The Growth of the English Nation," an "Industrial History of the United States," and "The Economic Beginnings of the Far West."

A circular to members of the Fifth International Congress of Philosophy which was to have been held in London next September announces that the war has made it impossible to carry through the arrangements for the meeting. The members of the organizing committee express "the earnest hope that the confederacy of the entire philosophical world, which has subsisted since the inauguration of the series of congresses in 1900, will not be set aside for a longer time than untoward circumstances render absolutely imperative."

A "College of Arts" especially for American students is announced in London. Among those who have promised to conduct classes are Mr. and Mrs. Arnold Dolmetsch, Mr. Gaudier-Brzeska, Mr. Wyndham Lewis, Mr. Reginald Wilenski, Mr. Alvin Langdon Coburn, Mr. Edmond Dulac, Mr. Charles T. Jacobi, and Mr. Ezra Pound. Besides sculpture, painting, music, dancing, and literature, it is proposed to teach crafts, including printing, bookbinding, furniture-making, and work in silver, enamel, and pottery. The secretary is Mr. Vaughn Baron, 5 Holland Place Chambers, Kensington, London, W.

James Elroy Flecker, who died recently at Davos Platz after a long illness, was one of the most distinguished of the younger English poets. The author of several volumes of verse, he was best known by the collections entitled "Forty-two Poems" and "The Golden Journey to Samarkand." A novel, "The King of Alsander," was published in this country only last autumn. A wanderer, a student of Oriental languages, a resident for a considerable period of Stamboul, Flecker was not intimately associated with any of the three or four groups of poets in London. Poems of his were, however, included in "Georgian Poetry," the brief anthology which introduced his name and that of Mr. Rupert Brooke in connection with those of Mr. T. Sturge Moore and other men of more established reputation.

## TOPICS IN LEADING PERIODICALS.

February, 1915.

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|------------------------------------------|----------------------|----------------|
| American History and American Democracy. | A. C. McLaughlin     | Am. Hist. Rev. |
| American Literature.                     | H. St. G. Tucker     | So. Atl.       |
| American Poetry.                         | Dorothea L. Mann     | Forum          |
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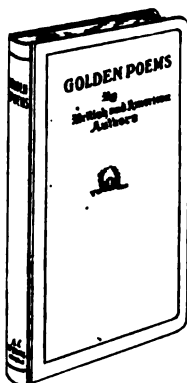
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## THE THREE-PLY THREAD OF LIFE.

Mankind is always within six months of starvation, and therefore it must work—that is, act. And when it gets a day off and turns to play it generally chooses a play of action. Action is as universal as the casing air. And this action,—the action of stokers and stevedores, of locomotive firemen and ironworkers, of doctors facing contagious disease or lawyers fighting graft and injustice, of women in childbirth or the charge of families,—is full of heroism and dignity. Nine-tenths of us, probably, deserve the Iron Cross. But the decoration would have no value if so profusely bestowed. We have to have representatives in glory. Real distinction in the active life is only for the chosen of a few favored classes.

Thucydides, describing the return of Brasidas, the Spartan general, after a victorious expedition, says: "He was received almost as if he had been an athlete." We suppose that the player who kicks a goal or makes a home run does receive applause more tumultuous and dizzying than falls to the lot of any other mortal. But the fame of a Brasidas is rather more permanent. Of all men of action, indeed, the final and most satisfying award goes to the soldier. Statues are erected for them, histories are written around them, they live in legend and the memory of the people. The world recognizes that they risk more than other men, and as a rule from more unselfish motives. Generals of course do not to-day lead picturesque charges; but before they get to be generals they have to chance their lives again and again. They are the most concentrated examples of that heroism which is the ideal of the race. Explorers, discoverers, pioneers of various kinds, deserve to and do attract the admiration of mankind.

Statesmen are far less deep in our affections. For one thing their actions are not so open and straightforward. They mine like moles in the dark. For another thing, they are a protected class, and do not much risk life or limb. But they have great issues in their hands, and genius and devotion will make their memories sacred. Opportunity, however, plays a great part in their success. We

are all potentially politicians. Probably every third man one meets on Broadway or Chestnut street would make a tolerably decent President of the United States. As they say of Hamlet, the part plays itself. The nation speaks and acts through its representative.

It is a mere truism to say that the men of action are the servants of the men of thought. The contemplators, the meditative minds, are the real dynamos that move the world. They are the earthquakes, the volcanoes, which every now and then break up the crust of formulas that is always tending to thicken over human life. Gautama, profoundly dissatisfied with his palace and his princeliness, puts on the yellow robe, takes up the begging bowl, and becomes a guide to a quarter of the human race. Christ, born in a manger, confronts the Roman Empire, and in time it vanishes before him. Socrates, amid the most brilliant civilization the world has ever known, starts questionings about the soul and the good of life which after a while tumble that civilization down. Luther looks at the Roman Catholic creation of Europe and sees that it is not good, and it is shaken by his breath. Rousseau sees the horror of the *ancien régime* and finds watchwords and formulas for the new age. The latest example of a thinker's power has been so much discussed that it is hardly worth while to advert to it, except to say that it is a revolt against Rousseau's revolt. The doctrines of liberty and equality had been carried so far that it seemed to him time for the ideas of rule and superiority to assert themselves.

All these thinkers drew after them vast agitations, changes, revolutions. Probably more than half the wars which the historic world has known can be directly traced to them or their like. The struggles between the Eastern and Western Roman Empire, the Mohammedan invasions, the Crusades, the Thirty Years' War, the French Revolution and Napoleonic Wars, all these conflicts and many more received their impetus from thinkers who desired only the good of man.

And undoubtedly they have wrought his good. The clash of ideas and ideals has kept humanity fluid. Even if it could be cast in a mould of perfection, that would only be a living death. But full of imperfection as it is, too much rest means decay and degeneration. If the ocean were still it would stagnate; but the winds and waves that send ships to the

bottom, and eat away the confining coasts, keep the waters salt and sweet.

The thinkers, then, are at once destroyers and saviors. The destruction they work is so frightful that men instinctively sense them, before their theories get into operation, and offer them the cross, the hemlock, the prison cell. If they escape these things it is because they seem so harmless that their fellows think them of no account. Mrs. Darwin once called her cook into consultation to provide some dainty to tempt her husband's appetite, which was failing. "Begging your pardon, Mum, but if Mr. Darwin would do a little work he would have an appetite." "But Mr. Darwin does work," objected her mistress. "Him work!" said the cook. "Why, I see him with my own eyes this morning sitting for two hours in the garden, looking at an anthill." The only work Darwin did was to tear down the dam-wall of tradition and let out on the world a ravaging, but possibly a fertilizing, flood.

But we cannot be soldiers in the war of ideas all the time. We must have rest, recreation, happiness. There must come halcyon days, hours of charm and effortless exaltation. And that is what the creative minds give us. Theirs is an almost flawless bestowal. Shakespeare does not declare war, Rembrandt does not bombard cathedrals, Beethoven does not starve out populations. They give us the keys to another world,—a world enough like ours to be intelligible to us, but fairer, more glorious, more perfect, and infinitely more amusing. And our residence in that world is not merely a refined kind of lotus-eating, which lifts us up as gods for the moment only to drop us back on the hard stones of reality; it is not only "the world's sweet inn of rest from troublesome annoy"; no,—it is a school of virtue. The precepts of the prophets do not really do us as much good as the examples of the poets. The great, the magnificent, the lovely, are there for us to admire and imitate; and the evil, the horrible, the grotesque, are there for us to avoid or laugh at. All art must have its shadow to make its light stand out. The deeper the shadow the more vivid the light; but it is the light which attracts.

Being so rich and almost blameless in their gifts to man, one should think that the poets in words and sounds and colors and forms would be welcomed, or at least would escape being stoned as the prophets are. But the

generality of them are starved in life and pursued with malignant rancor after death. What fables are existent about Shakespeare and Molière! What pitiful picayune gossip about Coleridge and Shelley and Poe and Carlyle! The eternal whipper-snapper is like Gulliver perched upon the shoulder of Glumdalclitch, and only sees rugosities and sores in what to equal eyes is the complexion of health and goodness. The hand of mediocrity gravitates inevitably towards the mud. Anything shining only attracts it as a target. The scandal-mongers ought to have their mouths washed out with soap and an odorless excavator put to work on their minds.

It is a three-ply existence which we possess, and we ought not to follow exclusively any one of the strands. Absolute devotion to the active life brings us out at a pretty low level of intelligence. The contemplative mood is divorced from practicality, and is likely to make us persecute and kill one another because of differences of opinion on points of theology or about the *summum bonum*. We can lose ourselves in art; but there, too, we get out of touch with reality, and lacking knowledge of the world will not even know what is good art. The wise thing is to exercise all our faculties; but unfortunately in order to do anything important we must concentrate. We must save all our oil for one lamp. Hence the men of action will continue to persecute the prophets whom sooner or later they must obey; and both will brush aside the creative artists who do the least harm, and who add something of permanent value to the common stock of the world.

CHARLES LEONARD MOORE.

#### CASUAL COMMENT.

POETRY AND EFFICIENCY — dare we name the two in the same breath, or even on the same day? And will the poet and his dream ever be subjected to the indignity of the efficiency test, ever be brought so low as to have their efficiency curve plotted by some efficiency expert? Heaven forbid! Yet in these days when economics, linguistics, ethics, and even politics, are being brought into line with mathematics and the other exact sciences, can one hope that poetics will escape the general doom? Already, if we mistake not, some ambitious candidate for a Ph.D. degree has devoted a laborious thesis to the discovery of an algebraic formula that shall express the degree of emotional effectiveness in any given piece of

poetry. A keen observer of the spread of efficiency standards in all departments of human activity gave an address, not devoid of humor, before a recent gathering of educators. From this address, now printed in "The School Review," a brief passage is pertinent here. Professor Fred Newton Scott is the speaker. "In every field of knowledge—in economics, in psychology, in linguistics, in sociology, in ethics, in short in all the looser-woven 'ics' and 'ologies'—somebody is setting the screws a little harder. In every one of these departments of instruction some stern, wall-eyed thinker, rising stiffly and frowning upon his shamefaced colleagues, has announced that in his book or brochure or syllabus the subject has at last been elevated to the status of mathematics, physics, chemistry, and astronomy. Nay, even in such irresponsible, Ariel-like subjects as literature, music, and the arts generally, the same motive is seen at work. Within the past few years a book by the brother of an eminent scientist, himself a scientist of some note, professes to have raised to the dignity of an exact science the whole subject of poetry." This evidently refers to Mr. Hudson Maxim's work, "The Science of Poetry and the Philosophy of Language." But it is not too much to hope that the Ariel-like spirit of poetry will not be found to have been caught and imprisoned for all time within the definitions and rules of that scientific treatise.

. . .

A PLEA FOR LIBRARY SUPPORT is put forth in what should prove an eloquently persuasive form by the administrative officers of the Chicago Public Library. It brings to prominent notice some significant facts not very creditable to those who have the apportionment of the city's annual income. Spending last year only 1.26 per cent of its total tax receipts on its public library, while in the same period it spent, wisely enough, nearly fifty per cent on its schools, Chicago is found to rank, in respect to library support, with cities having approximately only one quarter of its population and area. In other words, Boston and Cleveland, in proportion to their size, are four times as liberal in their treatment of their public libraries. But even with its present inadequate resources the Chicago institution manages to take no lower than second place, among our ten largest cities, in its circulation of books and in the number of library-users. The number of volumes that it owns, however, places it third in a similar scale of rank, while in the number of volumes per inhabitant it stands at the foot, and in the per capita cost of its library service, under the present parsimonious

monious policy, it holds the same unenviable position. In its number of branch library buildings the city likewise leads the class at the lower end. The shame of Chicago may be stated in still other and more definite terms, if the foregoing be not humiliating enough. In a table of annual per capita expenditures for library purposes embracing the same ten largest cities, we find Pittsburg heading the list with fifty-three cents for each inhabitant, Boston following as a close second with fifty-one cents, New York coming fifth with thirty-three cents, and the metropolis of the middle West contenting itself with the last place and an expenditure of but fifteen cents for each member of its population. The whole situation is put graphically before one, by means of diagrams with accompanying figures, in the printed appeal referred to above. It ought to succeed in starting something, to the benefit of the third largest public library in America and its long-suffering users.

. . . .

BATTLES AND BOOKS represent two very different kinds of human activity—so different, in fact, as to be mutually antagonistic. Nevertheless, as is shown by the "Publishers' Circular" in a review of England's book-production for the year recently closed, it is not impossible for a powerful nation to carry on warfare and publication at the same time. For the twelve months there was a decrease of less than seven per cent, as compared with the preceding twelve months, in book-publishing, or a fall from 12,379 to 11,537; and in the rather panicky months just after the outbreak of hostilities the difference was not so great as might have been expected. August produced 427 books, against 703 in August, 1913; September 853 instead of the 1203 in the same month of 1913; and October rallied to the extent of 1244, not a serious decrease from the 1696 of the year before. November's record exactly equalled that of November, 1913, and December exceeded by 135 the number credited to the last month of the preceding year. Significant of the seriousness of men's minds in these trying days is the increase of religious books, from 889 to 969, in the British book-trade of 1914 as compared with 1913. Perhaps there is an equally obvious significance in the lessened production of philosophical works—179 as compared with 280—a partial exclusion of German-made philosophy being probably responsible for some of this decrease. Sociological discussion seems also to have been somewhat restricted, the fine arts are not quite so flourishing, travel falls off a little, and even biography wanes—all, presumably, on account of the war. On the other

hand, however, a new department of literature is admitted to the statistical tables, a department of naval and military works, which certainly owes its present prominence to the existing belligerent state of Europe. Four hundred and two books are classed under this new head, and many of them have had large sales. It would be interesting now to learn what effect the war has had on the book-trade of Germany, hitherto the foremost of book-producing nations.

. . . .

A GENEROUS BENEFACTION TO ARTS AND LETTERS comes to public notice in Mr. Archer M. Huntington's gift of a site, in upper Manhattan, for a building to serve as a home for the American Academy of Arts and Letters and the National Institute of Arts and Letters. The situation is suitable though not, to an architect, ideal. It is at Broadway and 155th and 156th streets, where other learned societies have their habitations, and where therefore the openness of space requisite to give dignity to a fine building is lacking. The Hispanic Society, the Numismatic Society, and the Geographical Society are already here installed, and their presence will help to counteract the less dignified aspect of the monster apartment houses that hem in the proposed site on two sides. How to erect something less than a sky-scraper that shall not be dwarfed by these pretentious rookeries will be a problem for the resourceful architect to wrestle with. A brief backward glance shows interestingly at this time that the Institute will ere long be rounding out its second decade, having come into existence in 1898, while the Academy, its offspring, has six fewer years of useful activity to its credit. Of the original seven chosen by the Institute as a nucleus to the proposed Academy, Mr. Howells, the Academy's President, is the only one now living. Clemens, Stedman, Hay, Saint-Gaudens, and La Farge having all paid their debt to nature. Our Immortals, it will be noted, number fifty, and not forty; but our Academy embraces all the arts, whereas the French Academy is, ostensibly at least, one of letters. Our Academy will, in its proposed home, front no River Seine, have as an approach no Pont des Arts, but it is always possible that it will build more stately mansions as the swift seasons roll.

. . . .

A BROAD-GAUGE PERIODICAL, representing what at first might be regarded as a rather narrow range of interests, but which is easily demonstrated to be the very reverse of narrow, is "The Newarker," now widely and favorably known as "the house organ of the Newark

Free Public Library." A recent issue, containing articles on civic beauty, clay and its uses, old New Jersey pottery, and other subjects less distantly related to library work, has also an editorial utterance in able and energetic defence of the periodical's liberal policy in relation to printable matter. So admirable in its make-up (its typography, paper, illustrations, and general attractiveness) is "The Newarker," that one is glad to aid in giving further currency to its editor's enlightened views in respect to library publications. Of his own monthly periodical he truly says that it "does not to most libraries look like the publication of a library, its organ and promoter. This is because most libraries do not realize that a new day of print is upon us; that their books and journals may continue to be used to 'broaden,' to 'uplift,' to 'spiritualize,' to entertain, to refresh and to wait upon scholarship, and yet may at the same time be useful to the tinker, the tailor, the candlestick-maker, the brick-layer, the salesman and the farmer, in their homely tasks of earning a living, finding a market and cheapening their products. . . . THE NEWARKER goes against library traditions in the things which it prints," as the briefest glance at its varied pages will show; and this is well, for perhaps there is no set of traditions that can so well endure a little courageous smashing as the traditions of the public library.

ADS TO CULTURE, of a less doubtful efficacy than modern warfare, received timely consideration the other day from Professor Henri Lichtenberger, Harvard exchange professor, at the third meeting of the Alliance Française in Boston. European culture was his theme, which he admitted might be thought a rather inopportune subject to discuss at this time when national sentiment and national ideals are so predominant over any larger and more inclusive conceptions. But even now the European nations are betraying their uneasy consciousness of not being, any one of them, wholly sufficient unto itself. The belligerent states thirst for the approval of their neutral neighbors. Among the factors contributing to a more enlightened European culture the speaker named the development of rational science, whether historical or natural, to which all large universities lend a helping hand, and the promotion of a higher civilization through commerce. Stress was laid upon the need of developing a European spirit, as distinct from a national spirit. Why not aim rather at a cosmopolitan spirit and a world culture? Asiatic and European ideals are sure to clash if each continent remains content to develop a

culture exclusively adapted to its own tastes and needs. In violent contrast with the French savant's liberal programme for all Europe stands the recent utterance of a Prussian publicist, Herr Maximilian Harden, who makes bold to declare: "We do not stand before the judgment seat of Europe. We acknowledge no such jurisdiction. Our might shall create a new law in Europe. It is Germany that strikes. When she has conquered new domains for her genius, then the priest-hoods of all the gods will praise the god of war." What a departure, in this representative of modern Germany, or of a certain part of it, from the aims and ideals of Goethe and Schiller and Lessing!

. . .

LITERARY LIKINGS OF THE SERIOUS VERMONT-ERS come interestingly to view in the "Tenth Biennial Report of the Free Public Library Commission of the State of Vermont." With only two decades of organized library effort to look back upon, the Green Mountain people already have 198 free libraries, twenty-seven not free, and 267 stations to which travelling libraries are sent, so that only twenty-nine towns remain unprovided with library facilities of some sort, and only fifty have no permanent libraries. In the record of travelling collections of books it is noteworthy that thirty-six per cent of the adult reading is of the class known as non-fiction, while the juvenile reading of a similar serious character attains the handsome total of fifty-six per cent. The average of non-fiction circulation in public libraries is supposed to be about twenty-five per cent. Thus the Vermonters show themselves to be considerably less frivolous than the majority of their fellow-countrymen, and the Vermont children far less light-minded than their elders. But the tremendous seriousness of childhood is proverbial everywhere. In fact, the theory was long ago advanced by certain wise men of the East that, whereas the body is born young and grows every year older, the soul is born old and gains in youthfulness with the passage of time. Hence, doubtless, our devotion to ephemeral fiction in our toothless and tottering old age.

. . .

HUMORS OF THE ADVERTISING PAGE come nowhere more frequently or more amusingly to notice than in the columns of the sober and sedate London "Times." Some weeks ago that journal published an advertisement inserted by a gentleman who signified his willingness to accept the free use of a touring car and accompanying chauffeur for week-end excursions as a restorative from exhausting labors in connection with the present interna-

tional conflict. And now a more recent issue contains this specimen of advertising humor: "Gentleman, 30, perfect health, magnificent physique, absolutely fit, offers himself for vivisection experiments to any one who would care to infect him with complaint known as the embarrassment of riches." One is tempted to search for the motive that prompts these anonymous and obviously futile exhibitions of facetiousness at a considerable cost to the humorist himself. It must be a purely artistic impulse, a love of art for art's sake, an irresistible desire to cut an intellectual caper, just as the armadillo and the wombat are known to execute in the night solitudes certain ridiculous gambols that serve no purpose whatever except to give a moment's free play to the animal's creative instincts as an artist in antics. It is the innate necessity of self-expression in each case.

. . .

AN EDITORIAL RETROSPECT of a not ungratifying character is indulged in by "Public Libraries" on the occasion of its entrance upon its twentieth year of increasing usefulness. When that excellent monthly was started there was, says its editor, "but one other periodical devoted exclusively to library matters," and the new venture was regarded as extremely hazardous. But the magazine has handsomely vindicated its right to existence, and has doubtless served to encourage the founding of the now sufficiently numerous kindred publications that were not dreamt of twenty years ago. In library development it has witnessed the increase of states giving aid to library extension from a meagre two or three to a widely beneficent thirty-seven. Not more than half a dozen library associations had struggled into being when "Public Libraries" drew its first breath; now there are seventy such local organizations with an estimated membership of more than six thousand. In fact, the great things and the new things that have come to pass in the library world within the lifetime of this monthly survey of that world are far too numerous to mention — "all of which," it might, in classic phrase, not immodestly add, "I saw, and a part of which I was."

. . .

LUMBER-CAMP LIBRARIES FOR WISCONSIN follow quite promptly the establishment of such antidotes to ennui in the forests of Minnesota. Of course these libraries have no costly and permanent Carnegie buildings; indeed they have no buildings at all, but are housed in boxes that travel thither and yon as need requires. It is said by those who have had experience in supplying literature to the "lumber

jacks" that many of these artisans in timber are men of education, and they all prefer good books to trash. There is a tradition of a certain lumber camp where the hunger for reading-matter was so gnawing that a stray copy of "The Atlantic Monthly" was thumbed until its contents were committed to memory. On the other hand, the cheap illustrated magazines are commonly rejected with disgust by the sturdy axemen. The "Wisconsin Library Bulletin" invites the assistance of public libraries in that State in supplying books and periodicals for the lumber camp travelling libraries. Communications should be sent to the Library Commission at Madison, and it is safe to infer that even assistance from beyond the borders of Wisconsin would not be unwelcome.

. . .

THE INCREASING COST OF CULTURE, or at least of the culture bearing the college or university label, is unmistakably indicated by the announcement, in President Lowell's latest annual report, of a considerable deficit in the year's finances at Harvard, and in his recommendation of an increase in the rate of tuition. Several professors have generously returned their year's salaries to the treasurer, while others have relinquished a part of their pay. The president is said to have handed back his salary in full. Significant at this time is the report of the Massachusetts Board of Education, just sent in, advising against the founding of a State university — a project for some time under consideration — but suggesting as a less expensive partial substitute for such action the annual appropriation of a certain sum for scholarships for deserving pupils in the existing colleges and universities and technical schools of the commonwealth. The cost of higher education throughout the country has greatly increased since many, not yet old, received their college diplomas; but this is only another phase of the increased cost of living.

### COMMUNICATIONS.

#### "GERMAN" AND "AMERICAN."

(To the Editor of THE DIAL.)

Mr. O. E. Lessing asks a series of questions in your issue of February 1, to which I beg to be allowed a partial response. In his introduction to these questions, Mr. Lessing announces himself to be "a plain American citizen of German descent"; I, using the words in precisely the sense in which Mr. Lessing uses them, am a still plainer American citizen of *American* descent, as are rather more than fifty millions of my countrymen. By that I mean to say that, just as Mr. Lessing points with pride to a father or grandfather born in Germany, so do I and the fifty million others like me point

with pride to a grandfather's grandfather who fought for American independence against a German king who was endeavoring to foist ideas upon England, and so upon America, which bear a marked family resemblance in method and content to the ideas which Germany is seeking to intrude at this moment upon Belgium.

The difference in point of view between us is a remarkable one, and one which most Americans of ancestry and habits of thought similar to mine could not have been convinced existed eight months ago. The chief difference, it seems to me, lies in the fact that there is no phase of the present war which we Americans are viewing with a European squint; there are few phases of it which the Germans in America are viewing with an American squint. Note that I do not say "German-Americans." William the Greatest settled that bit of bastardy once and for all. "Germans I know," he said, "and Americans I know; but I do not know German-Americans." I see no use in pretending to be more German than William the Greatest; I merely assert that I and those like me are Americans.

This brings me to the first question: "What does the 'Declaration of Independence' mean? Independence of English rule or German rule?" The answer is rather pitifully obvious: Independence of both English and German rule, even though an English king was attempting to enforce upon the freeborn Englishmen of the old colonies ideas which were no more characteristically German then than they are at this moment. Read the Declaration. It is directed against whom? Until the next paragraph before the last it speaks of one individual only, "the present King of Great Britain." And who was he? George III., of German descent so pure that one has to go back seven generations to find a suspicion of contaminating "Anglo-Saxon" blood. His government of the colonies was typically German, as exemplified in the government of Alsace-Lorraine to-day—government without representation. The friends of the rebelling Americans were, quite characteristically, the English Whigs, political ancestors of the Liberal party which found itself compelled to declare war against Germany last August. The friends of George III., quite characteristically, were those obliging fellow German sovereigns who lent him their soldiers to put down the American rebellion, when free Englishmen refused to recruit his armies for service against us. Read from as obvious a source as the *Encyclopædia Britannica*, a paragraph about George III.:

"He would have given England that dangerous position of supremacy which was gained for France by Lewis XIV. in the seventeenth century, and by Napoleon in the nineteenth century. He would have made his country still more haughty and arrogant than it was, till other nations rose against it, as they have three times risen against France, rather than submit to the intolerable yoke."

Has not this a certain familiar sound? What Americans fought for and what the Declaration of Independence sets forth is the ideal of the English-speaking peoples, and not the ideals of any of the German-speaking peoples made effective in history.

It is the world-old conflict between that fine old Bourbon maxim, even more effective in Germany in the twentieth century than it was in the eighteenth, "Everything for the people, nothing by the people"; and the English maxim finally crystallized in Lincoln's "A government of the people, for the people, by the people." It is the difference exemplified between the governments of the English-speaking peoples and of the German-speaking people to-day, whether, as Jefferson, author of the Declaration, said, governors are to be in moral fear of the governed, or the governed in physical fear of their governors. We Americans owe much to England and English laws and ideals. We owe much to Americans like Francis Lieber and Carl Schurz, who chanced to be of German birth, and to the immigrants of '48 and '49, who rebelled against the Prussian and other German constitutions of that day, which stand practically unchanged at the present moment. But we have no criticism quite as effective as the presence in this free country of what we are told are twenty-five millions of Germans—the greater the number the more effective the criticism—who are here because life was unendurable to them in the Fatherland. Moreover, we expect many more millions to add to the weight of this criticism and bring it down to date when this frantic war is over.

We Americans find ourselves criticized for our Americanism by certain of these transplanted but unrooted Germans, chiefly in periodicals moribund or non-existent at the opening of the war. These find it logical to offset their devotion to German governmental ideals as exemplified by William the Greatest by savage criticism of American government as exemplified by the President of the United States, a Jefferson-minded man; apparently unaware that the very freedom of the press they are exercising makes possible their livelihood here as against life in jail and suppression of their organs in Germany. We can at least welcome their appreciation of their new opportunities and their quickness in taking advantage of it. But we are inclined to resent any implication that we as Americans would leap to the command of a British official, as so many Germans in this country have come to heel at hearing their master's voice echo through Dr. Richard Dernburg; and many of us have read Dr. Dernburg's arguments in favor of mental reservations in oaths, or of ends justifying means, with a curiously baffled sense that those questions were disposed of in the English-speaking world during the reigns of the Stuarts.

Coming to Mr. Lessing's second question, it seems easy enough to admit that England, rather than Germany, has wronged Ireland in the past, but it still appears to us that this is largely due to the fact that Germany had no chance; surely England may plead Home Rule in extenuation. But what can Germany and Austria plead in extenuation of their treatment of the Poles; and what has Germany to say for Alsace-Lorraine, whose representatives in the Reichstag are not even elected by its people?

Certainly, too, answering the third question, England and not Germany conquered India,



Egypt, and the Boer Republics. But again England can plead the results to-day in justification more or less complete. She has no frightful slaughters on her mind like that of the Hereros in German Southwest Africa, nor exhibitions of *Schrecklichkeit* such as were given by the German expeditionary force in China. Parenthetically it may be observed that Americans, fighting Indian savages across a continent, have been familiar with this particular quality in warfare since the first settlements, just as Ross's destruction of the Congressional Library in Washington in the reign of George III. lent us comprehension of Belgian feeling when the Louvain library was fed to the flames.

Americans are able to see a vital difference between British "navalism" and German militarism, responding to the fourth question, "Who controls the sea?" We see Germany, for example, quite as infected with "navalism" as Great Britain, while Great Britain was hardly touched by militarism at all before the outbreak of the war, as unexpected by Britons as almost complete unpreparedness proves it to have been. We see, too, that the navy of England performs its functions on the seas, and that its officers in no possible sense dominate the daily thought of the British people. If it is an evil, it is at worst a cutaneous one, not a cancer eating out the nation's vitals. Furthermore, the position of the British Isles makes starvation only too easy without control of the seas, while Germany has never had that excuse to plead. Even now, had it not been for that almost inevitable blundering that seems to go with arrant militarism, whether under George III. or William the Greatest, America would be supplying Germany with food for her civilian population. But, just as the question was about to be settled to that effect, the German government proclaimed all food supplies as the property of the State, leaving discrimination between food for civilians and food for the military impossible. Finally, it may be urged that Great Britain's control of the sea has been beneficent, with that perfect restraint which comes with accustomed power, ever since America gave up its control of the seas after the Civil War; while there is nothing in German history since 1870 to lead us to believe that the same control could pass to other hands with equal security to civilization.

I have no doubt that Mr. Lessing is right about Treitschke's being older than Nietzsche. When German scholarship is not speaking about militarism and its consequences, it is generally right.

Every American must regret that any German can sneer at Anglo-Saxonry with a good conscience. We find it occasion for pride that we belong to a great family of self-governing nations framed upon Anglo-Saxon ideas of individual rights and constitutional liberty, hardly touched at all until this war began with militarism and lax conceptions of treaty obligations. We take no less pride in a mighty literature which embodies these ideas and ideals, and has seldom been false to them at any point; and we should like to have the Germans proud of them, too, as we are proud of Goethe.

WALLACE RICE.

Chicago, February 4, 1915.

## "LITERARY" VERSUS "COMMERCIAL" DRAMA.

(To the Editor of THE DIAL.)

Your recent criticism of an article by Mr. W. C. de Mille in the January "Yale Review" puts several questions to Mr. de Mille as to his conclusions about our "commercial" drama. I should like to go a step farther and ask a question about his premises. What does he mean by "commercial" drama anyway; and how, according to his definition, does it differ from that which he patronizingly refers to as "literary"? All through his article, we find assumed a distinction between the two forms, and always to the discredit of the latter. What, then, are the requirements that Mr. de Mille makes for the "commercial" play? On looking through the article, we find that the "commercial" play must provide "entertainment," must "tell a story which finds its best expression through acting"; it must be "a splendid piece of craftsmanship"; it must "reflect to a large degree the point of view of its audience" and "get its hands on their hearts." Now by a strange coincidence, these—and no others—have always been considered the requirements of the "literary" play, which Mr. de Mille nowhere clearly defines.

Thus we may conclude that, under favorable circumstances, "commercial" drama and "literary" drama are one,—or rather become one through the simple medium of the box-office. That these favorable circumstances once existed as they do not exist to-day, no student of stage history would deny. In Elizabethan London, prices of theatre seats were such that the drama was indeed a "democratic" art; and, further, no despotic censor or trust magnate intervened between public and playwright. This was the great period of the literary play, which, because it met the requirements of "commercial" drama, drew crowded houses.

On the other hand, when we get down to the early part of the nineteenth century in England, we find that the "literary" play and the "commercial" play have become two different things,—not necessarily through any fault of either public or dramatist, but through the outside interference of official censor and theatrical manager. On the commercial side, we have tawdry stage successes which would not at all answer Mr. de Mille's requirements for "commercial" drama, in that, for one thing, they fail signally to reflect the viewpoint of the great era succeeding the French Revolution. On the literary side, we have the closet-dramas of Byron and Shelley, which, although they breathe the fiery spirit of the social awakening, do not wholly obey generally accepted laws of technique.

Let us hope that the time is approaching when "literary" drama and "commercial" drama will again be one. Perhaps Mr. de Mille means to prophesy this when in the cause of the "commercial" play, he appropriates all the "literary" play's qualities. If this is so, one can only say that he appears to be confusing the issue when he exalts "commercial" drama thus endowed to so high a seat and leaves "literary" drama, thus robbed and stripped, to lie by the roadside.

HELEN McAFEE.

New Haven, Conn., Feb. 6, 1915.



### The New Books.

#### A SOLDIER-SURGEON'S REMINISCENCES.\*

An autobiography richer in varied interest, more diversified with pictures of life amid all sorts of surroundings and in many dissimilar fields of activity, and in the rehearsing of it re-lived with keener zest and, if one may add it without offence, greater complacency, of a justifiable sort, than the life-story of Dr. John Allan Wyeth, is not offered to the reader every month in the year or every year in the century. "With Sabre and Scalpel" he calls this "autobiography of a soldier and surgeon," but in addition to his dashing exploits as a Confederate trooper in the Fourth Alabama Cavalry, and his subsequent notable achievements in medicine and surgery, he has been a farmer, woodsman, cotton-planter, cattle-buyer, river-pilot, telegraph-operator, land-speculator, building contractor, lecturer in his profession, twice president of the New York Academy of Medicine, founder of the New York Polyclinic School and Hospital, which is the first institution of its kind in this country to offer post-graduate courses, and author of numerous works both of technical and more general interest, including a life of General Nathan B. Forrest and an historical sketch of the settlement of Oregon. No mean talent is his also for the turning of graceful verse, as he is pleased to remind the reader by appending to his latest book a half-score of what may be styled occasional pieces, some if not all of which have already seen the light in magazines or elsewhere. If it be permissible, for variety's sake, to give the present review a certain topsy-turviness, let us begin by bespeaking the reader's favorable opinion of Dr. Wyeth the poet, and to this end quoting from his appendix the first stanza of some animated and pleasing verses that may be read in full in Bryant's "New Library of Poetry and Song." They are entitled "My Sweetheart's Face," and begin, with rather original as well as felicitous imagery, as follows:

"My kingdom is my sweetheart's face.  
And these the boundaries I trace:  
Northward her forehead fair;  
Beyond a wilderness of auburn hair;  
A rosy cheek to east and west;  
Her little mouth  
The sunny south,  
It is the south that I love best."

That a man capable of such flights of song is, other things being equal, a man likely to

interest one in his other than poetic capacities, may not unreasonably be assumed. And other things are not unequal, for the same impress of a distinctive personality stamps itself on all his heterogeneous activities and saves his recital from any touch of triteness or monotony. A rather sure index to a man's character is commonly thought to be found by a study of the mother's mental and moral endowment. Therefore it may be possible to throw a sidelight if not a full-face flash of illumination on the subject of our inquiry by relating in the author's own words the story of how he "discovered" his maternal parent when he was well advanced in his seventh year.

"The discovery came about in this fashion: a boy playmate lost his temper at something that happened between us, and in anger gave me a slap which I did not resent. At this juncture I heard a voice from a near-by window, and, turning, I saw my mother leaning out, her eyes flashing so that I could almost see the sparks flying and her cheeks as red as fire. In a tone about which there could be no misinterpretation, even by one who instinctively preferred peace to war, she asked me if the boy struck me in anger; and when I told her he had, she blazed up and said, 'And you didn't hit him back?' My response was that father had told me it was wrong to fight, and that when another boy gave way to anger just to tell him it was wrong and not fight back. At this the blue bonnet of Clan-Allan [the mother's maiden name] went 'over the border,' and she fairly screamed: 'I don't care what your father told you; if you don't whip that boy this minute I'll whip you!' And she looked on, and was satisfied when it was over. I date my career from that eventful day; for I had come to the parting of the ways."

Thus sprung of Old Testament and New Testament parentage, so to speak, the Alabama boy, who was sixteen years old when the Civil War broke out, yielded to the promptings of the less pacific strain in his blood and soon, with his noble mare, Fanny, whose sad end forms a touching episode in the narrative, joined a troop of cavalry and played a spirited if inconspicuous part in the national drama before he was taken prisoner in the autumn of 1863 and confined for a year and a half at Camp Morton, Indiana, after which there was no more fighting for him to do. Not to convey a false impression of the pacific father, it should be added that even his disinclination to violence did not keep him at home when the call to arms reached him. As a matter of fact, he was earlier in the field than his son.

Interesting and enlightening are the views which this loyal Southerner takes of sundry questions that once were burning issues be-

\* WITH SABRE AND SCALPEL. The Autobiography of a Soldier and Surgeon. By John Allan Wyeth, M.D., LL.D. Illustrated. New York: Harper & Brothers.

tween the North and the South. His pictures of the negro slave's not unhappy lot, of the evils of abolitionism, of the splendid patriotism of those to whom state rights meant more than national unity, and of southern conditions in general as he intimately knew them, are not to be passed over with cursory and unsympathetic glance, whatever the reader's preconceptions and predilections. From the opening pages of the book the following vehement utterance may be taken as characteristic and significant:

"I am firmly convinced that if instead of the nagging, irritating, insulting, and finally insurrectionary and murderous meddlesomeness of the Northern abolitionists, the conservative and better portion had united in earnest and friendly co-operation with their brothers of the South, who proved their zeal and devotion to principle by the wholesale sacrifice of wealth and ease, the humane scheme of emancipation and colonization as set forth in the 'Virginia Resolutions' would have been carried out and chattel slavery would have disappeared by peaceful means."

In a subsequent chapter we find the portrait of that hero of anti-slavery days, John Brown, drawn with no flattering touches. The features are delineated with strokes like this:

"Out of this turmoil emerged a weird, red-handed specter in human form whose name but for his lawless deeds in Kansas would never have crossed the boundaries of that fair State had he not become the agent in one of the most nefarious plots recorded in history. A group of men of intelligence, position, and wealth aided him in the armed invasion of a peaceful and law-abiding community. Brown's purpose was the treasonable capture of the United States arsenal and the appropriation of government property to an unlawful purpose, the robbery of the houses of law-abiding citizens, and murder. He sought to incite a wide-spread slave insurrection and the consequent massacre of thousands of helpless women and children. This wicked deed, known as the 'Harper's Ferry Raid,' made secession possible and brought on the Civil War."

No gleam of admiration for a martyr's heroism is to be discerned in the glowing terms with which the author paints the deeds of this remarkable man. On another page he further writes in his dispraise that "having failed at every one of a half-dozen different vocations to make a living for his family and himself, a rolling stone so mossless that at the age of fifty-five he was absolutely bankrupt in fortune, and no less so in honorable reputation, John Brown turned up in Kansas in October, 1855, in the rôle of a professional Free-soil agitator." If one wishes a view of the Kansas occurrences of that day quite different from the accepted northern presentation of those historic events, let one read Dr. Wyeth.

The chapters devoted to memories of the war have the lively interest belonging to all well-written accounts of personal experience in battle and in camp and on the march. The narrative of prison life at Camp Morton has the one fault of brevity, which cannot be said of the author's term of imprisonment itself. A larger view of things military is found in the portion of the book devoted to the battle of Chickamauga, where the author indulges in speculation as to what might have been. "In my opinion," he says, "the Southern Confederacy was won here by desperate valor and lost by the failure of the commanding general to appreciate the magnitude of his victory and to take advantage of the great opportunity which was his for the capture or destruction of the entire Union army in Georgia and Tennessee. Chickamauga, as I interpret it from personal observation and from careful study, marked the high tide of the Confederacy."

Making an abrupt transition now, let us get a glimpse of Dr. Wyeth in one of his many non-military aspects. Toward the end of his book, where the practice of medicine supplants the sterner occupations of war, he shows himself interestingly in a character not unlike that of Sherlock Holmes. After relating a Holmes-like incident in Dr. Weir Mitchell's professional experience, he details a similar occurrence in his own.

"Spending the summer near New York, I made it the rule to be in my office in the city at a certain hour on two days of each week. As I was nearing my door I noticed a man a few feet ahead of me who turned to ring my bell. He had on a long frock-coat which fitted well and wore a soft felt hat. At first glance I took him to be from the South; but as he was pulling at the bell-knob, he having not yet seen me, I noticed on the rim of one ear a well-marked epithelioma, a form of cancer which occurs only after frost-bite. I then placed him from the Northwest, for his coat and hat were not of the East. As I came up the stoop just behind him I said, 'You want to see Dr. Wyeth?' He turned quickly and said, 'Yes.' I continued in an off-hand manner as I was getting my key into the lock and not looking toward him, 'About that cancer?' He said, 'Yes.' 'From the Northwest?' 'Yes.' 'Nebraska or Iowa?' 'Why? Iowa!' 'What regiment did you serve in during the war?' (He had a small Grand Army button on the lapel of his coat collar.) 'I was major of the Thirteenth Iowa.' . . . By this time we were standing within the hallway, and he said: 'All right; but before we go any further I'd like to know how much you will charge me for the operation.' I told him; and then he exclaimed: 'Well, my goodness! What kind of a man are you, anyway? You never saw me before in your life; you knew I was looking for you; knew what was the matter with me; knew what state I was from; knew I

was in the Union army; and d—— me if you haven't named exactly the amount I made up my mind to pay for the operation."

Thus having, it is hoped, indicated in some measure what kind of a man Dr. Wyeth is, and stirred some interest in the book that presents him more in detail and with far greater fidelity, the reviewer will close with a word of commendation for the attractive appearance of the autobiography. Its matter is entertainingly and conveniently grouped in two-score chapters or more, with an abundance of pictorial accompaniment, including two portraits of the author at widely separated periods in his life and a process-print reproduction of his bust, recently unveiled at the Polyclinic Hospital which he founded.

PERCY F. BICKNELL.

#### ART AND HISTORY.\*

"My desire," writes Mr. Lisle March Philipps, in his book on "Art and Environment," "has been to confine myself to the consideration of art as an expression of human life and character. Selecting some of the great periods, or creative epochs, in the art of the world, I have endeavoured to deduce from them the distinguishing qualities, limitations, and points of view of the races which produced them." These, Mr. Philipps thinks, are revealed chiefly by architecture, and only secondarily by sculpture and painting and such minor arts as furniture-making; consequently he devotes the bulk of his book to an interpretation of various architectures.

Mr. Philipps's treatment is both lively and persuasive. Like all intelligent persons, he has strong preferences and reasons for them that he believes in, so that his epithets for what he dislikes are striking, even though his commendations of what he prefers do not appear excessive. So far as we are aware, no one since Taine has expounded with so much vigor and good sense any phase of the principle that works of art are to be understood in terms of race, time, and place. On the whole, Mr. Philipps succeeds in ignoring time and place, particularly when considering those types of art that have his approval; environment seems to matter chiefly in determining the works of the Egyptians, the Arabs, and the eighteenth century aristocratic French, which he dislikes. An innocent reader is led to wonder why the word "environment" and not "race," appears in the title; all the more, in view of the author's avowed intention to deduce the qualities of races from their æsthetic creations.

Soon, however, the reader begins to wonder whether "race" would have been the better term. He observes the whole book permeated by another and more general distinction, a distinction based on the presence of certain qualities of the human spirit, and transverse to the distinctions of race. The qualities are notably intellectuality and passionate energy. With them, he finds, Mr. Philipps coordinates æsthetic traits. Thus, predominant horizontality in architectural line is said to reveal intellectuality in the people that use it, while predominant verticality or obliquity is said to reveal energy. The one is the expression or effect of the other, so that Greek and Renaissance builders built as they did because they were intellectual; and they were intellectual because they built as they did. And Arabs and Goths built as they did because they were energetic; and they were energetic because they built as they did. This is the skeleton of Mr. Philipps's "deduction"! With it the division of mankind into races is superseded by the division of mankind into psychological groups,—sub-intellectual, intellectual, and post-intellectual: the qualities of the arts become coordinated with these qualities of mind; the monotony of the Egyptian, the energy and *élan* of Arabian, the activity of the Gothic with the sub- or un-intellectual; the unity and definiteness of the Greek and the Renaissance with the intellectual; the realism and expressiveness of Hellenistic sculpture and Renaissance sculpture and painting, intent on catching the fleeting details of expression with "spiritual emotion" which is post-intellectual. And there you are!

As a "deduction," Mr. Philipps's argument begs the question. But whatever may be said of his argument as a deduction, nothing but good can be said of it as an interpretative vision of life and art. Indeed, he might retort that in this field *all* arguments beg the question, since they are really nothing more than an exhibition of analogies and similarities which are identical only to belief, and depend for their force on persuasiveness rather than on logical cogency. And we must grant that we have read nothing in recent years that exhibits so persuasively the opinion that race, human quality, rather than time and place is, in art, the dominant agency of control and creation. If, very frequently, other factors, particularly environment, seem to displace race in his account, the displacement should be credited, not to Mr. Philipps's inadvertence or fallibility, but to his unusual intellectual honesty,—the rarest thing in "art-criticism,"—and his eagerness to tell the truth as he sees it.

\* ART AND ENVIRONMENT. By Lisle March Philipps. Revised edition. Illustrated. New York: Henry Holt & Co.

What is the truth which he sees? The great tradition of the Occident has its historic roots in Egypt. Mr. Philipps begins, therefore, with the analysis of Egyptian art. The Egyptians, in his opinion, were sub-intellectual. Theirs was a case of arrested development,—arrested by the Nile. The river's monotonous routine held them until their life and its changes flowed as one; it fixed their habits, dominated their thoughts, and ordained their behavior. Victims no less than beneficiaries of their environment, they manifested its overwhelming influence on them nowhere so clearly as in their art. This is seen to be as unvaried as the Nilotic floods, whose vegetation supplies them with their model for ornament and design,—a perennial repetition of the primitive same, a childish reproduction of forms not seen but recollected as a child recollects, an accumulative repetition and reproduction, technically perfected through practice, spiritually inane. "Perfect yet primitive, young yet old, its hoary infancy defies time. It is the image of routine, of deadly monotony and unthinking iteration."

To this "hoary infancy" Greek art presents an absolute contrast. Natural, observant, realistic, its essence is intellectuality, and intellectuality of a unique sort. Mr. Philipps describes realism as an expression of intellectuality; for intellectuality is definitive, and realism defines. Sculpture is, he thinks, uniquely the art of the Greeks because "sculpture is definition. The sculptor undertakes to express his ideas in a hard material, in curt, distinct lines, in concrete and exactly articulated forms." Hence his themes are necessarily "finite"; his art refuses, if he is a Greek, to deal with the unknown; it cannot express "spiritual emotion" (whatever that may be); it is, for example, incapable of treating death as the Christian treats it. It is marked by limitations, as is all intellectuality; and this mark pervades the whole spiritual content of Greek life, no less than its representative art. The limitation of Greek spirit differs from that of the other intellectualist races of Europe in a particular way, however. It is unique, and its uniqueness springs from the fact that the Greeks were an eye-minded people. In them the faculty and preferences of seeing infected and suffused the residuum of consciousness. Consequently, the needs of the eye determine for them the principles of life and art; nay, life is art, and the consummation of art the inspiration of life. In the Doric temple the Greek genius expresses itself with organic completeness. The laws of vision determine the details of its construction, and the construction is such that it is abstract, inde-

pendent of time and place, self-containing and self-contained, unvaried and unvarying through the ages, like a syllogism, or a god of the Epicureans. This self-sufficiency, this "unity and repose," are ordained by the eye's inertia and attained by the harmonious development of a central structural theme. It is most conspicuous where the theme is un-Hellenic; consequently, to see the essence of the Greek mind in architecture, see it as it handles the Roman arch in the church of S. Sophia. That is the *tour de force* of the logical Greek genius.

This summary falls, we are afraid, far short of justice to Mr. Philipps's brilliant chapters on the Greeks. Perhaps this is because we cannot help being quite as much impressed by what they fail to say as by what they say. They make no mention of the possible influence of an immemorial environment, of an intense and even feverish social activity during the most brilliant period of Greek history, of possible imitative response and compensatory reaction to nature and society. Yet can it be that the Greek eye learned nothing from the sharp, clean outlines of the low Greek hills against the intensely blue Greek skies, from the barren landscapes definite as silhouettes in outlining the low and almost geometric forestation? Why should the Greek have been less susceptible to definiteness and articulation in Nature's shapes than the Egyptian to the rank jungles and tepid hazes of the Nilotic lotos-land which were Nature's face to him? And is it quite logical to say that the Greek was eye-minded because he built Doric temples as he built them, and then to say that he built Doric temples in the lovely Doric manner because he was eye-minded? On the contrary, the strenuousness of Greek life, its athleticism and militarism, its emphasis on the importance of music in education, in the significant *dynamism* attributed by its most representative philosopher, Plato, to its most characteristic philosophic conception, the "Platonic idea" (so distinctly visual a conception to the layman!) might easily lead to the opinion that the Greek was motor- or muscle-minded, and that his works of art, far from being an expression of his nature, were a compensation for it. Just as desires unfulfilled in fact are satisfied in imagination and in dream, so, it may be, a disorganized and embattled state may imagine unity and repose, and a torn mind may dream of peace. Such dreams and imaginings, realized in art, are not an expression of a people's actual character, but rather a compensation for it. So, the æsthetic mood of a people may be the direct opposite of its natural and political mood, even as the

vaudevillian tastes of the American man of affairs are the direct opposite of his puritanical acquisitiveness and devout republicanism. Mr. Philipps has not shown that this was not the case with Greece.

Nor, for that matter, is it the case with any of the people he deals with,—certainly not with the Arabs, with whose works he next invites our souls. Mr. Philipps offers good reasons for not liking the Arabian creation, but he invokes environment, which with him acts like charity, to cover and explain the multitude of its sins. The Arab lives in the desert, and his soul reproduces the desert's traits. He is possessed of "the desert's fiery *élan* and restless inconstancy." His art is "a strange mingling of frailty, fickleness, and poetic energy," which throws together any kind of material in any way that will hold for the moment, which disintegrates the trabeated and arcuated solidities of the Greek and Roman buildings into unstable and fanciful forms, which multiply as the shifting sands of the desert multiply, all to no end. The whole of Arab life has the fancifulness and irrelevancy of Arab architecture,—its science gets lost in magic, its philosophy in mysticism, its social order in confusion, its military prowess in chaos. It is without reason and without continuity, and before these it fades away like a mirage. All that Mr. Philipps says about the Arabs is, we think, true; but here again the truth is only half-truth. What would have been the fate of Arabian civilization if Christian had not conquered Moslem in Spain, and Ottoman barbarism had not thrown Arabian culture back to its own level? What is to be said of the persistence of the Arab conversion to Mohammedanism, and the stability and articulation of the *new* order that revelation prescribed? If Arabian philosophy is predominantly mystical, German is so no less; and as for fancifulness,—the German content may be different, but the irrelevance to reality is the same. Mr. Philipps's accounting for the Arab in art is beautifully simple, but Arabs are human, and with respect to the characterization of human beings the simple is too near the untrue.

It becomes dangerously near being identical with the untrue in the discussion of Gothic architecture. To explain this, Mr. Philipps disposes at a swoop of the various alternative accounts of its origin. That the conditions of labor determined the material, and the material determined the structural form, he denies; as he denies its appearance as the solution of the structural problems of Romanesque builders who had difficulty in roofing their naves and aisles. Of environment he makes

no mention whatsoever. The origin of Gothic forms is to be found, he insists, in the genius of the Goth, at work in France and in England. The Goths "were what they were making." Their unconscious ideal, when they entered European history, was a life of action. "They valued exclusively, or at least primarily, such qualities as took effect in action." When in the twelfth century they have become civilized enough to express themselves consciously in art, the form that comes spontaneously to their hand is the pointed arch. This is because the essence of the arch is its energy,—it "never sleeps"; the strong "lateral thrust" tends to disintegrate it, and it must be repressed by a buttressing and whatnot. Gothic, says Mr. Philipps brilliantly, is not a style but a fight.

All of which may be so, and much of which no doubt is so. But are the factors which Mr. Philipps either completely sets aside or ignores deprived of potency because it is so? Is the relation not much more likely to have been reciprocal? After all, Gothic is the solution of a structural problem; after all, Gothic *does* make use of small stones because the conditions of labor *were* such as to make this use inevitable. These conditions might, of themselves, have generated the Gothic style: they are sufficient for its origin. If, indeed, race alone were potent, North European architecture should still be Gothic. In point of fact, the relation is reciprocal: purpose, need, modifies material; but material, and most particularly in the art of building, limits purpose. It is still impossible to make a silk purse out of a sow's ear, while a very excellent one may be made in forms appropriate to pigskin. A thousand years hence a Mr. Philipps of the thirtieth century studying our art of the twentieth may point to an exclusive causal connection between American sky-scrapers and the "natural" strenuousness of the American "race." On the principle that verticality expresses energy, he might demonstrate that the United States of the twentieth century was frantically energetic and proportionally irrational. He might gather innumerable accessory data from our political and economic life, our religion and our art. But he would neglect in all this the real causes of the development of the sky-scraper. These are, first of all, the unnaturally high rate of ground-rent in our American cities, and secondly the use of the steel-girder and concrete as the architectural materials. Prevented for economic reasons from spreading horizontally, American architecture rises vertically. It could not have become vertical without the use of structural steel. The limitations of material are ultimate.

That Mr. Philipps knows all this, but is unconscious of it, may be seen in the unconscious paradox in which his analysis of the Gothic style culminates. The essence of that style is the pointed arch. The arch alone, of all architectural forms, is energetic. The lateral thrust, pushing outward and downward, would unless checked disintegrate, by force of the energy it lets loose. Gothic construction consists of check and counter-check of this energy. Withal, "it may be we seldom enough realize how strenuous and alive are the forces which are here engaged." It is "difficult to connect the idea of activity with such rigid immobility."

But the rareness of this realization, the difficulty of this connection, are a rareness and difficulty which depend on a *contrast between the structural and æsthetic tendencies* of Gothic architecture. It is an engineer's, not an artist's, analysis of the Gothic arch Mr. Philipps here gives us; it has reference to the material. An æsthetic analysis would have reference to the form. And here the paradox begins to appear. For the Gothic form is, as Mr. Philipps says, an æsthetic expression of energy; but it is energy in the *reverse* direction from the structural energy. Mechanically, the energy of the arch moves *downward* and outward: it is the energy of a push or thrust; æsthetically the energy moves *upward* and outward: it is the energy of a linear pull. Mr. Philipps's own language unconsciously expresses this fact. "Gothic has been called the linear type of architecture. . . . The web of interior lines . . . seem to uphold the structure . . . it is in these that the strength and vigour appear to reside. . . . [It] is the most recognizable and salient trait of the style. These light and sinewy lines pervade the whole structure. They dart in sheaves from the floor . . . diverge and spread fanlike over the vault-surface . . ." In sum, the total effects is that of a lateral *lift*.

Inside, the lines that "uphold" "dart in sheaves from the floor"; outside, the shadowed peaks and curves of buttress against arch, and arch against buttress, rising in intricate linear tracings against the sky.—what is there in nature for analogue, that might so impress the mind of a people that their own significant building would tend unconsciously to assume its forms? What is there but the primeval forest of great trees, whose long, rising shafts are literally an upward lift against a downward pull; literally alive with energy; whose meeting branches form natural Gothic arches, with intricate traceries in long avenues we have learned from novels to know as Gothic? For generations the northern peoples lived

among them and with them, seeing them daily and hourly, summer and winter, until their generic contours, their dominant shapes, must have become part and parcel of the unconscious funded mentality of the race. If Egyptian temperament and architectural forms are determined by the Nile, if Arabian temperament and architectural forms are the effects of the desert, why may not Gothic be the outcome of immemorial association with the primeval forest? But Mr. Philipps does not even consider this possibility. Goth, like Greek, is represented by him as altogether uninfluenced by environment.

There are many things still to say, if space permitted, about Mr. Philipps's account of the art of the renaissance and its relation to the recrudescence of intellectuality in Europe; about the influence upon this art of what he calls "spiritual emotion," and its connection with the philosophical ideas of infinity. We should like even more to discuss his brilliant and perspicacious chapter on the art of the French aristocracy of the court of Louis XV. We should like to show in detail how unified and articulate his view is,—a vision, in fact, of the march of history in terms of art. We should like to show how, like all things unified, it attains its unity always by minimizing or ignoring factors which an adequate account of art must consider; and how, therefore, one always must agree with Mr. Philipps, but agree with reservations. One thing, however, readers may agree in without reservation, namely, that in recent years there has appeared no general book on the arts which so well repays the reading.

H. M. KALLEN.

#### SOME AMERICAN DISSENTERS.\*

The capital fact in the political history of the United States in the past ten years has been the growth of dissent. Not, of course, that dissent was unknown until the fateful days in which we live. For there have been many periods in which, in this country as elsewhere, it has flourished. It was, indeed, dissent which first gave the nation being. And one calls instantly to mind the epoch of Jeffersonian criticism of Federalist administration, the decades of Abolitionist denunciation of a national government palsied by the grip of the slaveholder, and the Mugwump-Granger-Populist-Socialist era of the eighties and early nineties.

\* PROGRESSIVE DEMOCRACY. By Herbert Croly. New York: The Macmillan Co.

DRIFT AND MASTERY. An Attempt to Diagnose the Current Unrest. By Walter Lippmann. New York: Mitchell Kennerley.

PROGRESSIVISM—AND AFTER. By William English Walling. New York: The Macmillan Co.

The dissent of the most recent years, however, has been peculiarly comprehensive in its scope, penetrating in its criticism, and relentless in its methods. It began to gather strength even before the turning of the century. It won its earlier triumphs in the establishment here and there of the initiative and the referendum, in the enfranchisement of women in a number of the western states, and in the widespread substitution of the direct primary for the nominating convention. It found expression in the rapid growth of trade unionism, socialism, and the demand for industrial democratization. It obtained, in time, its most illustrious and influential protagonist in Mr. Roosevelt. And, finally, it acquired a name to conjure with,—namely, progressivism.

The future historian of our period will have as one of his principal tasks the interpretation of the progressive movement. He will have the advantage of a perspective which is, of course, unattainable at the present day. In the meantime, we are being supplied with some highly ingenious and interesting, even though tentative and incomplete, interpretations from a group of young and keen students of American society who have been themselves numbered among the sympathizers with, or the active participants in, the movement. Conspicuous among these men are Mr. Croly, Mr. Lippmann, and Mr. Walling, all of whom, in recent months, have published books descriptive of progressivism as they see it. Mr. Croly is concerned chiefly with an explanation of the rise and growth of progressivism, and with a sympathetic exposition of the multifold character which it bears to-day. Mr. Lippmann portrays the semi-chaotic state in which the break with the past has involved us, and considers the means by which the sure mastery of the people is to be established. Mr. Walling, approaching the subject as a socialist, seeks to demonstrate that the progressivism of to-day is but a step in the direction of the ultimate social democracy and the socialistic state.

Mr. Croly's book must be pronounced a work of first-rate importance. It is admirably written, and we are not likely soon to have a discussion of the subject with which it deals that will be better informed, of fairer spirit, or more deeply philosophical. It is in no sense a brief for the Progressive Party as such. The progressivism with which it deals transcends the bounds of party. It may be described more nearly as a state of mind than as a party programme, and its antecedents are to be traced to successive stages of the nation's his-

tory from a period as early as that of the formation of the Constitution.

The fundamental proposition of progressivism, as Mr. Croly describes it, is that the injustice and wastage of our American industrial and social order are too deep-seated to be overcome by ordinary expedients of reform; and the process by which, as this conviction has grown, reform has given way to insurgency and insurgency to progressivism is sketched with keen insight into both the psychology and the economic environment of the American people. Reforms, whether in the civil service, in municipal politics, or in other branches of public affairs, were always (so we are told) half-hearted and ephemeral; insurgency was largely obstructionist and negative; only progressivism takes the long view and seeks to build from the foundations.

There are, Mr. Croly admits, various brands of progressivism, and the comparison which is drawn between the progressivism of Mr. Roosevelt and that of President Wilson is illuminating, if not at every point convincing. Roosevelt progressivism, it is admitted, "can fairly be charged with many ambiguities." But in one essential respect, it is contended, its meaning is unmistakable. "Its advocates are committed to a drastic reorganization of the American political and economic system, to the substitution of a frank social policy for the individualism of the past, and to the realization of this policy, if necessary, by the use of efficient governmental instruments." The progressivism of President Wilson is characterized as "vague in precisely this essential respect," and its vagueness is said to be of a kind that is elusive and secretive rather than merely flexible. While Roosevelt progressivism considers the existing order fundamentally unsound, so that no mere loppings off here and tonings up there will meet the social need, the tendency of the Wilson school is to emphasize those aspects of progressivism which "can be interpreted as the emancipation of an essentially excellent system from corrupting and perverting parasites." The progressivism which results is scrupulously careful not to be too progressive, and, like the reform movements which have been superseded, it poses as a "higher conservatism." In its emphasis upon the restriction of governmental regulation, the "new freedom" harks back to Jeffersonian individualism. It voices no desire "to substitute for an automatic competitive economic régime one in which a conscious social purpose, equipped with an adequate technical method, was to play a decisive part." Mr. Croly recognizes that Mr. Wilson's version of progressivism,



"whatever its underlying tendency and meaning, is a high and serious doctrine, which is the outcome of real elevation of purpose and feeling, and which up to date has had on the whole a beneficial effect on public opinion." He recognizes, too, that as a matter of practical politics Mr. Wilson, in his capacity of party leader, has been obliged to lay emphasis upon any possible analogies between progressivism and the historic tradition of his party. He feels, none the less, that the President's progressivism has in too large a degree the backward look. It is not a new birth of public spirit; it is a rebirth. It is not an awakening of public opinion to something novel; it is a reawakening. It is not aiming at an unprecedented vitalizing of democracy, but at its revival along traditional lines. Were it not for the trammels of his party and official connections, Mr. Croly suggests, Mr. Wilson would probably place the emphasis differently. But as it is, his progressivism must be adjudged partial, halting, and inadequate to meet the needs of the times.

Mr. Croly recognizes the value of the conservative spirit in a society, and he freely admits the general sincerity of that portion of the American people which is, whether or not it calls itself such, conservative. He agrees that men cannot reasonably be expected to break with an old system until they can see what is to be put in its place. The providing of a substitute for the existing order in the United States is the peculiar and indispensable task of progressivism; and not merely a new order, but a new faith, "upon the rock of which may be built a better structure of individual and social life." The object of the present volume is to consider "whether any substitute is needed for the traditional system, and whether progressivism offers any prospect of living up to the manifest requirements of the part." The answer to both questions is, of course, affirmative; and whatever one's opinion of the conclusions reached, it must be conceded that the spirit in which the inquiry is made is altogether commendable.

The vital defect of the existing system is conceived to be the indirectness of popular control over the national government. The Constitution is too difficult to amend; the workings of the government are controlled too much by legalism rather than by the public will; the courts have become the irresponsible interpreters of the Constitution, and therefore the irresponsible makers of law under the Constitution. The best, and only real, remedy is declared to be direct government by the people, "entered into with wisdom and caution." That direct government—taking ex-

pression chiefly in the initiative, the referendum, and the recall—is retrogressive, merely because its methods exhibit certain analogies to those used in city and tribal states, is denied; and in a chapter under the title "Direct *versus* Representative Government" will be found an argument as masterful as has been put in print in favor of the direct system. The nationalizing of our democracy, while preserving in state and city vigorous agencies of local self-government; the breaking of the paralyzing grip of legalism, while preserving the respect of the people for law; the extension to the body politic of unrestricted and immediate control over its governmental institutions, while perpetuating the practical conveniences of the representative system,—these are the supreme ends toward which, we are assured, all true progressivism moves.

The cardinal proposition of Mr. Lippmann's book is that in the present era of unrest there is too much aimless drifting, too much futile beating of the waves, and not enough mastery of the situation such as the people are capable of if only they be well-informed, courageous, and ably led. That the epoch in which we live is one of unrest is a condition not of our choosing. The case against absolutism, commercial oligarchy, and unquestioned creeds has been made out. "The rebel program is stated. Scientific invention and blind social currents have made the old authority impossible in fact, the artillery fire of the iconoclasts has shattered its prestige. We inherit a rebel tradition." In this situation, the battle for us, we are admonished, lies not against crusted prejudice but against the chaos of a new freedom. The danger is no longer from unreasoning conservatism, but rather from the anarchy of untried, unorganized, combative radicalism. There must somewhere be mastery, and under twentieth century conditions and ideas the only possible master is the people. This means democracy. But democracy must be conceived as something more than the absence of czars, more than freedom, more than equal opportunity. "It is a way of life, a use of freedom, an embrace of opportunity." It is positive, virile, fundamental.

But the proper mastery of their own affairs by the people is conditioned upon several things. It involves intelligence, alertness, and strong civic sense. "A servile community will have a master, if not a monarch then a landlord or a boss, and no legal device will save it. A nation of uncritical drifters can change only the form of tyranny, for, like Christian's sword, democracy is a weapon in the hands of those who have the courage and the skill to



wield it; in all others it is a rusty piece of junk." The mastery of the people involves also a new industrial emancipation. No one unafflicted with invincible ignorance, we are told, desires to preserve our economic system in its existing form. The thought is that there can be no true political democracy unless there is a much closer approach than at present to an economic democracy. Men must be reasonably well-to-do and accustomed to self-mastery before they can achieve a stable and masterful social or political democracy.

Recognizing that the day is past when anybody can pretend to have laid down an inclusive or final analysis of the democratic problem, Mr. Lippmann seeks in his book to diagnose the current unrest and to "arrive at some sense of what democracy implies." As he frankly explains, his chapters touch upon the American problem at only a few significant points. Of special interest is his discussion of the problem of "big business," the labor movement, the trusts, the woman's movement, and the contemporary processes of intellectual and social emancipation. But the book is notable for its points of view and for its penetrating, often caustic, observations upon the phenomena of our time, rather than for systematic discussion of any subject or group of subjects. It is not a book of information, but one of suggestion. If it preaches the doctrine of progressivism, it does so by the general tenor of its philosophy, not by the grosser method of direct argument. It could not more deftly supplement Mr. Croly's book if it had been written expressly for the purpose.

In his "Progressivism— and After" Mr. Walling has given us, from the point of view of a socialist, an economic interpretation of contemporary American politics. That politics in our day has well-nigh become a mere exercise in applied economics, is a fact known to every competent observer. Three-fourths of the time Mr. Croly and Mr. Lippmann are writing in their books about matters which are distinctly economic, or which involve important economic relationships. Progressivism is itself built upon the unrest which arises principally from economic conditions. It is not unnatural, therefore, that Mr. Walling seeks to follow out in his thought the preponderating economic trend and attempts to identify certain phases of present political and industrial development as stages in the historic process whose ultimate product, as he views it, is to be the socialistic state. That a complete and absolute social democracy is to be the eventual outcome of past and present developments, he never for a moment doubts. The rule of privileged minorities is to give

way to that of privileged majorities, and by assisting in the establishment of true majority rule, albeit at first in the domain of government only, progressivism is playing directly into the hands of socialism. Of course Mr. Walling does not expect the triumph of socialism immediately. On the contrary that event is, he admits, a long way off. The capitalistic régime will hold out yet awhile, and it will even be constrained to extend to the wage-earning masses certain further improvements in conditions of life and labor, although only as an expedient to increase productivity and profits, not at all from considerations of altruism or of patriotism. Eventually, however, this will fail to satisfy and, the way having been prepared by the reforms carried through by progressivism, private capitalism will be succeeded by state capitalism; that in time will give way to state socialism, or laborism; and from this it will be but a step to the socialistic society in its final and idealized form.

FREDERIC AUSTIN OGG.

#### IN ARCTIC LANDS FORLORN.\*

Under the happy though cheerless title of "Lands Forlorn," Mr. George M. Douglas tells the story of his expedition in 1911-12 through a portion of the Barren Grounds of Northern Canada to the mouth of the Coppermine River. The ostensible object of the journey was to report on the copper-bearing rocks of the Coppermine; but, although scientific data of value were obtained, one gets the impression throughout the narrative that the underlying motive was exploration pure and simple. Mr. Douglas had been engaged for years as an engineer in the hot and arid regions of the Southwest; and when opportunity came for a holiday he naturally chose, being of an adventurous and resourceful disposition, the practically unexplored wilderness of the extreme north. The journey involved a certain amount of hardship, and enough danger to give spice to the adventure; but what one finds peculiarly refreshing is the entire absence of that heroic pose that marks so many narratives of more or less original exploration. Mr. Douglas makes it clear that a small party of white men, accustomed to roughing it, with a suitable equipment, and without the embarrassment of native guides, can not only travel practically anywhere in Northern Canada, but may winter there with no very serious danger or even discomfort.

The route was by rail to Edmonton, thence

\* LANDS FORLORN. The Story of an Expedition to Hearne's Coppermine River. By George M. Douglas. With an Introduction by James Douglas, LL.D. Illustrated. New York: G. P. Putnam's Sons.

by stage to Athabaska Landing on the Athabaska, thence by canoe and scow to Fort McMurray, and by the steamers of the Hudson's Bay Company to Lake Athabaska and Great Slave Lake and down the Mackenzie to Fort Norman at the mouth of Bear River. Here the expedition really began, Mr. Douglas and his companions being henceforth thrown upon their own resources. They made their way up Bear River, and through Great Bear Lake, not without a good deal of difficulty by reason of the ice; and finally reached Dease River, where they built a comfortable log cabin to serve as headquarters. From this point to the Coppermine was no very great distance as the crow flies, but the intervening country presented serious difficulties, not the least of which was the fact that very few white men had passed this way since Hearne discovered the Coppermine in 1771, and even these had left most imperfect descriptions of the route. Nevertheless Mr. Douglas managed before the close of the season of 1911 to make his way over the height of land and down to the Coppermine. Feeling that the way was now clear to their more ambitious expedition planned for the succeeding spring, he and his companions settled down for the long winter at Hodgson's Point, their main camp.

The chapter devoted to this winter in the Arctic makes exceedingly interesting reading. An ample supply of the right kind of provisions had been brought up from Edmonton, and systematic hunting added more than sufficient caribou and ptarmigan to keep the party in fresh meat, and for variety big lake trout could be got through the ice at any time; dead spruce trees kept them in firewood. The work was so distributed that each man had it in turn to hunt, cook, and collect firewood; the first and last gave them outdoor exercise, while cooking offered endless opportunities for culinary experiments not always favorably received. Bird life was remarkably abundant for this rigorous country; ptarmigan were plentiful all the time, usually in large flocks, ravens were occasionally seen, as well as several kinds of hawks, whisky-jacks, chickadees, and once a big snow-white owl. The only really serious drawback seems to have been the absence of a convenient circulating library. Their stock of literature was naturally small. Mr. Douglas had borrowed Michelet's "History of France" from the Hudson's Bay Company's factor at Fort Simpson, and this proved a godsend to the party. It was read and re-read, though in a manner that was surely somewhat original. "It was in two volumes," says Mr. Douglas, "and the Doctor would read one while I pored over the other;

then we would exchange, and re-exchange them. Whether he knows less about the early history of France now than I do I would hesitate to conjecture. I don't think Lion ever tackled this book; had it been in three volumes he might have done so." These winter quarters were some twenty-five miles within the Arctic Circle; the sun was seen for the last time on December 9, and for the first time on New Year's day; the temperature in January ran down to 56°, 57°, and 59° below zero. That men inexperienced in travel in the far north could spend a winter on Great Bear Lake, not merely in comfort but with apparent enjoyment, upsets many popular impressions as to the hardships of this region.

The spring journey was in every respect successful. Thanks to their careful planning, and the knowledge of the route acquired the previous autumn, the explorers reached the Coppermine without serious difficulty, and made their way down to its mouth, spending some time in an examination of the copper deposits. Whether or not profitable ore exists in this country cannot be determined without a more thorough survey. Throughout this part of the narrative one obtains exceedingly interesting glimpses of the Eskimos.

The book is illustrated with reproductions of nearly two hundred photographs taken in the course of the journey, all interesting and some remarkably so. One that has rather a tragic interest represents Radford and Street of the Mounted Police in their canoe, at Fort Simpson, as they started out on the expedition from which they never returned.

LAWRENCE J. BURPEE.

#### RECENT FICTION.\*

The publication of an English version of M. Artzibashef's "Sanine" is bound to attract attention. The book has been widely regarded as an expression of the despair into which the Russian *intelligentsia* degenerated after the failure of the last attempt to obtain a truly constitutional government, a despair which substituted doubt for faith and self-indulgence for self-sacrifice. It created a furore in Europe. Saninism became a cult which spread rapidly through young Russia. The idea behind it was that the only happiness in life is to be found in the satisfaction of one's immediate desires—an idea which the book upholds by precept rather than by example since, with the exception of the hero,

\* SANINE. By Michael Artzibashef. Translated into English by Percy Pinkerton, with a Preface by Gilbert Cannan. New York: E. W. Huebsch.  
YOUNG EARNEST. By Gilbert Cannan. New York: D. Appleton & Co.

unhappiness is visited alike on those who yield to their instincts and those who do not. Until now "Sanine" has been regarded as unsuitable for translation into English, not merely because of its scenes of passion (which could, and to a degree have been, eliminated) but because of its point of view, so alien to the Anglo-Saxon in its acceptance of sex-hunger. Professor William Lyon Phelps takes M. Artzibashef seriously, assuring us that while the tendency of this novel is to be deplored its art proves the author a man "to be reckoned with." Mr. Gilbert Cannan, who has made out as good a case for the book as is possible, takes rather the opposite view. He remarks in his Preface to the present version:

"It has been objected to M. Artzibashef's work that it deals so little with love and so much with physical necessity. That arises, I fancy, because his journalistic intention has overridden his artistic purpose. He has been exasperated into frankness rather than moved to truth. He has desired to lay certain facts of modern existence before the world and has done so in a form which could gain a hearing, as a pure work of art probably could not. He has attempted a re-valuation where it was most needed, where the unhappy Weininger failed. Weininger demanded, insanely, that humanity should renounce sex and the brutality it fosters; Artzibashef suggests that the brutishness should be accepted frankly, cleared of confusion with love, and slowly mastered so that out of passion love can grow."

We suspect that M. Artzibashef will find some little difficulty in understanding what Mr. Cannan is talking about, if he ever reads the English Preface to his novel; but no matter. It is hard to believe that "Sanine" would have gained less of a hearing if it had been true instead of merely frank, like one of M. Brioux's plays, but there is no question about the justice of Mr. Cannan's adjectives. "Sanine" is journalistic and frank rather than artistic and true. M. Artzibashef is hardly more to be "reckoned with" than any one of a dozen contemporary American novelists. He has set out to smash certain romantic notions about the sex motive, but in so far as he is successful he has only substituted one sentimentality for another. His admiration for Sanine, the strong, healthy, natural man who always takes what he wants and never regrets, who always says exactly what he means and who is as free from illusions as he is from doubts, is almost as naive as the adolescent boy's admiration for Jesse James. Sanine is the kind of dream of strength and beauty one might expect a highly introspective, unhappy, and physically weak man to construct for himself. Those who are much given to the torture of doubt, and especially

those who, lacking vitality, exaggerate the satisfactions of physical strength, are as susceptible to this sort of romanticism exactly as vulgar, brutish people are susceptible to a kind of fine sentiment that amuses or disgusts persons of a critical sensibility. Those who thunder against such a book and those who hail it with a glad cry are perhaps equally mistaken. Its capacity to do good and its capacity to do harm are alike limited. But whatever its defects it is a sincere work.

Mr. Cannan's "Young Earnest" is very much in the vein of its predecessor, "Old Mole." It is better organized, but there are not so many good bits in it. No one can possibly take exception to it on the same grounds as exception has been taken to M. Artzibashef's book. René Fourmy, the "young Earnest" of the title, is an instructor in economics at a provincial university who runs away from his classes and his wife to adopt driving a taxi-cab as a profession and to take a London factory girl as a mistress. Mr. Cannan is still vigorously engaged in attacking bourgeois society. It is characteristic that the struggle in his hero's mind, which is the struggle to "escape from sleep and death," should take him from a university instructorship to taxi-driving. It is characteristic, also, that Mr. Cannan should be much more convincing about the sleep and death than about the escape from it. The story of how Linda Brock, clever, pretty, conscienceless, set out to capture René Fourmy is well done; the story of Ann Puddick is well done; and even the story of Catherine, whom he finally married, is well done. But somehow or other, though the women are well sketched in, the man, who should be something more than a sketch, is never put before us. The book remains amusing, and sometimes moving, but it is not very real. Mr. Cannan has so much to say about his people that he has to save on the space he uses in presenting them. In the endeavor to put the material of a very long novel into a minimum of pages he skips too much. There are conversations between René and his mother, René and his father, and René and the three women with whom he successively lives, of which one feels that people don't say such things. Mr. Cannan is aware of it. He has tried to give us the essentials of their talk, having lent his people his own expressiveness in order to save our being bored with their inexpressiveness, but he sacrifices too much of the illusion. We feel, as we have felt before of Mr. Cannan's novels, that this book is the artistic experiment, immensely interesting, of a talent both "young" and "Earnest."

LUCIAN CARY.

## BRIEFS ON NEW BOOKS.

*M. Maeterlinck  
on subliminal  
phenomena.*

If not his best book, M. Maeterlinck's "The Unknown Guest" (Dodd) is certainly one of the most readable and stimulating works which he has yet produced. The clearness of his style, even in an English translation, is nothing short of amazing and a revelation to English readers accustomed to the cumbersome and intricate subtleties of other writers in similar fields. William James and M. Bergson have brought modern philosophies out of the closets; but an infinitely more difficult task is his who brings mysticism into the light of common day and makes of it the most triumphant sort of common sense. Of the five chapters in the present book, three have already appeared in as many different magazines: "The Knowledge of the Future," "The Elberfeld Horses," and "The Unknown Guest." The other two chapters, "Phantasms of the Living and the Dead" and "Psychometry," are new. The book is the second of a trilogy: the first was an essay on death, entitled "Our Eternity"; the present volume, dealing with veridical apparitions and hallucinations, psychometric manifestations, and all manner of subliminal phenomena, is to be followed by a third which will "treat of the miracles of Lourdes and other places, the phenomena of so-called materialization, of the divining-rod and of fluidic asepsis." In his chapter on "The Knowledge of the Future," M. Maeterlinck presents a brief but trenchant scientific critique of the mightiest of all mysteries, psychological or theological. His investigation at Elberfeld of Herr Krall and his wonderful "denkende Tiere," Muhammed, Zarif, and the rest, leaves little to be desired from the standpoint of scientific criticism, and certainly nothing at all from that of artistic presentation. M. Maeterlinck sees in these animals indubitable indications of clairvoyancy, and so thinks it proper to discuss their miracles of rapid calculation and spontaneous thought-origination along with the other multiform and restless travailings of "the unknown guest." There is within us, he writes, "a strange, inconsistent, whimsical and disconcerting" entity that "seems to live on nothing but nondescript fare borrowed from worlds to which our intelligence as yet has no access. It lives under our reason, in a sort of invisible and perhaps eternal palace, like a casual guest, dropped from another planet, whose interests, ideas, habits, passions have naught in common with ours . . . It knows everything, perhaps, but is ignorant of the uses of its knowledge. It has its arms laden

with treasures . . . Lastly, even at its best moments, it behaves as though the fate of the being in whose depth it dwells interested it hardly at all, as though it had but an insignificant share in his misfortunes, feeling assured, one might almost think, of an independent and endless existence." This "unknown guest" pervades the book, and gives to its several chapters a gripping unity.

*Farming as  
the finest of  
professions.*

If you don't believe that agriculture is a noble calling, ranking high among the learned professions, read Dr. Harvey W. Wiley's book, "The Lure of the Land" (Century), in which the former Chief Chemist of our national Department of Agriculture, now a scientific farmer in Virginia, ably and at the same time with much charm of manner defends the thesis that "farming requires the greatest industry, the keenest intellect, and the best training of all of the professions." Though waiting until comparatively late in life before furnishing the most convincing possible proof of his faith in farming as the worthiest of mortal pursuits. Dr. Wiley was born and bred on a farm and was from childhood familiar with the praises of farming life from his father's lips. A favorite story often told by that wise father was as follows: "A farmer with three sons was asked what he purposed to make of them. He replied: 'John is the brightest of my boys, the most industrious, anxious to work, and quick to learn. I am going to make a farmer of him. Sam would rather talk than work, and is fond of telling all he knows and much that he imagines. I am going to make a lawyer of him. Thomas is the laziest one of all my boys. In fact, he is so lazy that he never gets into any trouble of any kind. I am going to make a preacher of him.'" One could hardly be better qualified than Dr. Wiley both to engage intelligently in scientific farming and to write instructively and entertainingly about it. Going "at a plump age," as he expresses it, to till the soil, he has both a stock of useful technical knowledge in agricultural chemistry and a good supply of apt idioms wherewith to communicate his knowledge and the results of his experience to intending farmers and to those other readers who must content themselves with enjoying his book without yielding to "the lure of the land." Comparatively few are those who can wisely and successfully follow his example in taking up "farming after fifty," but there are thousands of younger men, already tilling the soil or about to engage in that industry, who should be able to profit by the admonition and advice of this expert agriculturist.

*The war as  
a prelude to  
a nobler era.*

The present war will not last forever, and it is not too soon to forecast its effect upon society.

Among those who have sought to pierce the veil of the future is Mr. L. Cecil Jane, whose volume entitled "The Nations at War: The Birth of a New Era" (Dutton) is a strangely optimistic prophecy. If one half of the blessings that Mr. Jane categorically states will follow in the train of this war should actually ensue, the nations would have secured them at a bargain. The author believes that this war will usher in an age of toleration to supersede intolerance in the recognition of nationalism, and of voluntary assent in place of coercion in government. These two substitutions will fulfil all the law and the prophets: arbitration will settle international and domestic disputes; militarism will perish, because the fallacy of entrusting the maintenance of peace to an armed camp has been exposed; the work of the French Revolution will be consummated in the triumph of democracy; strikes will be no more, because employer and employee will approach each other as friends with common interests; the sexes will be on a legal equality; the agencies of culture, religion, and government will all press forward with new ideals of tolerant coöperation; statesmen will be sought, rather than party-men, by an electorate which has a new sense of values. Few readers will go all the way to his Utopia with Mr. Jane, but one may catch something of his enthusiasm, and be the better for it. If the world is going to be better after this war, as it must be, not one man but millions of men must have the faith and the optimism of Mr. Jane. The only way that one may sit in the present darkness with any comfort is to believe that the light of a better day is about to break in men's hearts. It is encouraging that such a book as this should find a publisher at the present time.

*Health in its  
social aspects  
and significance.*

The socialization of medicine involves not only the application of the discoveries of biological and medical sciences in the fields of public and social hygiene, sanitation, and preventive medicine, but also the creation of a sound public opinion based on a knowledge and appreciation of the discoveries of the past few years which are revolutionizing medical science and practice. One of the main factors in the creation of such a public opinion is the ability to command a hearing in this day of health faddists and of negations. Dr. Woods Hutchinson wields so trenchant a pen that his readers are always interested and entertained, if not convinced. Unstilted, untechnical, versatile, and rich in allusion to affairs past and present, he challenges the mind of his reader by

the brilliancy and piquancy of his attack, the wealth of his material, and the forcefulness with which he repeatedly drives home the significant conclusions regarding diseases and their social consequences. His latest volume of essays, "Civilization and Health" (Houghton), is a rapid-fire defence of the new science of preventive medicine, of the utilization of guinea pigs in medical research, and of the feminist movement in so far as it offers a wider field of action for women and is based on a candid recognition of the physical differences between men and women in their nervous organization and limitations. He also takes up the cudgels for the employer's interest in the employee's health, the regulation of industry from the standpoint of hygiene and health, personal and national, lends a hand to the "swat the fly" and pure milk campaigns, and has a good word to say for the vacation habit and the out-of-door life. Such books make for intelligent citizenship, and for efficiency in the hygienic functioning of the body politic.

*Varied aspects  
of American  
public life.*

In Mr. James Davenport Whelpley's volume entitled "American Public Opinion" (Dutton) there are presented fourteen essays upon varied aspects of the public affairs of this country. All save two have appeared previously in English or American magazines. Five deal with subjects of a domestic nature, including two in which there are some observations upon the character of public opinion in this country. The other nine deal with phases of foreign policy—the handicaps of the diplomatic service, the Monroe Doctrine, food as an international asset, and the relations of the United States with Mexico, with the Balkan States, with Russia, with Japan, and with the Far East in general. There is not in the essays much that is new or anything that is profound. There is a good deal that is inaccurate. For example, in the opening paragraph of "The Overtaxed Melting-Pot" we are told that the immigration measure vetoed in 1913 by President Taft imposed a literacy test upon every alien coming to the United States, when as a matter of fact large numbers of newcomers (relatives of admissible aliens) were specifically exempted. And one wonders by what sort of prescience the author came to the knowledge that this measure, re-introduced in the present Congress, would "in time become a law with the sanction of President Wilson." The work of the Immigration Commission of 1907 is unjustly criticized, and the essay is in other respects at fault. All in all, one cannot repress the observation that if these papers were to be reprinted, they should first have been revised and corrected.

*A camera  
actress in  
West Africa.*

The cinematograph is playing no small part in undermining the reading habit and lessening the demand for printed books, particularly among the rising generation. It is therefore somewhat refreshing to discover from the pen of a "movie" actress a serious book devoted to the writer's experiences in West African wilds while collecting films depicting native life, and when posing as the white heroine in Anglo-African cinematograph dramas in conjunction with Major Schomburgk. Miss M. Gehrts's "A Camera Actress in the Wilds of Togoland" (Lippincott) is written with little stress on the professional aspects of the author's remarkable trip into the remotest corners of this German colony. It is, rather, an extensively illustrated narrative of the journey of a very observant woman,—observant especially of German efficiency in matters of health and sanitation, of the development of commerce and industry, and discipline of the native peoples under their control. She is chiefly interested in human nature, and as a result her narrative is concerned more with the incidents of the expedition than with the natural features of the country she explored. Her excellent photographs and interesting chapters tell us little of the wild life of the jungle, but are replete with accounts of the native tribes.

*Talks on life  
and character  
by a college  
president.*

"The College Course and the Preparation for Life" (Houghton) is a series of eight talks delivered at Williams College by Dr. Albert Parker Fitch, president of the Faculty of Andover Theological Seminary. The volume is heartily to be recommended for its sane, stimulating, and vivid discussion of the life and the ideals of college students. President Fitch writes with a candor and an undeviating directness which must appeal to even the most blasé of young men. Fearlessly, nobly, and with good will for all youth, in his chapter entitled "The Fight for Character" the author searches with explicit analysis the very heart of the temptations of college life, and offers wise counsel to those who are dwarfed and cramped by unworthy standards. Whether read by collegians or by others, the book will prove an ardent and undidactic call to higher ideals. The chapters on religious experience, as well as those on "The Distaste for the Beautiful" and "Is Learning Essential?" reveal much that is profoundly significant in the trend of modern life. Here, and throughout the book, the keen idealism of a tolerant yet critical observer gives special zest to all that President Fitch has to say.

#### NOTES.

Sir J. G. Frazer's selection of Addison's Essays, which Messrs. Macmillan have in press, will be published in two volumes in the "Eversley Series."

Professor Roland G. Usher's "Pan-Americanism: A Forecast of the Inevitable Clash between the United States and Europe's Victor" appears among the March announcements of the Century Co.

"Chaucer and His Poetry," by Professor George Lyman Kittredge, and "Mediæval Spanish Allegory," by Dr. Chandler R. Post, are two volumes announced for immediate issue by the Harvard University Press.

"The Healing of Nations" is the title of Mr. Edward Carpenter's new volume of essays which is announced for early issue. In the volume are essays on "Psychology of War and Recruiting," "War and Lust," and "Conscription."

Mr. Stephen Graham's articles on the Russian Empire of to-day, and its share in the Great War, will be republished in a new volume entitled "Russia and the World." The work will be illustrated with a series of photogravure plates.

Mr. Henry Arthur Jones's volume of three short plays, which Messrs. George H. Doran Co. have in press, is entitled "The Theatre of Ideas." In the Introduction the author satirizes the peace movement and prevalent freak theatre movements of the day.

A collection of "African Adventure Stories" will be published almost immediately in this country and England. The author is Mr. J. Alden Loring, who was field naturalist to the Roosevelt African Expedition, and Mr. Roosevelt contributes a foreword.

Miss Evelyn Underhill, who has recently collaborated with the Indian mystic, Mr. Rabindranath Tagore, in the translation of his latest volume, "Songs of Kabir," is now at work on a book to be entitled "Practical Mysticism," which Messrs. Dutton will publish.

A critical biography of Mr. Edward Carpenter has been written by Mr. Edward Lewis, and will be one of the books of the early spring. It will contain a systematic exposition of Mr. Carpenter's teaching, together with some personal touches which are only possible from the pen of an intimate friend.

"The Message of Japan to America," recently published by Messrs. Putnam, is to be followed by a companion volume entitled, "The Message of the United States to Japan," written by several representative citizens of the United States. The same publishers announce a study of James Russell Lowell as a critic, by Mr. Joseph J. Reilly.

Among the unusually large number of names of prominent English and American novelists represented on the spring announcement lists are those of Messrs. H. G. Wells, William Locke, E. F. Benson, Maurice Hewlett, W. L. Comfort, Arthur Bullard ("Albert Edwards"), Frank Harris, Joseph Conrad, Eden Phillpotts, and Theodore Dreiser.

Mr. Francis Gribble, who was in Luxemburg at the outbreak of the war, and is now held by the Germans as a prisoner, has a new book coming out very soon dealing with "The Royal House of Portugal." The author traces the history of the House of Braganza back from its earliest days to the revolution which resulted in its exile in this country.

Under the title of "The Lonely Nietzsche," the Sturgis & Walton Co. will soon publish the second and concluding volume of the authorized life of Friedrich Nietzsche, written by his sister, Mrs. Förster-Nietzsche. The first volume, "The Young Nietzsche," dealt with the years of childhood and adolescence of the philosopher; the present book recounts the later half of his career.

The Drama League of America announces a prize of one hundred dollars, offered by Miss Kate Oglebay, National Chairman of the Junior Work, for the best play for children from six to sixteen years of age, submitted to the National Committee by June 1, 1915, and meeting the requirements outlined in their recent Bulletin. The prize-winning play will be published by Messrs. Macmillan, the author of it receiving the usual royalties from publication.

The Rev. Fr. C. C. Martindale, S.J., has accepted the invitation of Cardinal Bourne and Mr. A. C. Benson to write the authorized Life of Monsignor R. Hugh Benson. He will be glad to receive letters written by Monsignor Benson from any who are kind enough to lend them. They may be sent to him at Stonyhurst College, Blackburn, England, and will in all cases be returned. No other biography will be authorized by Monsignor Benson's representatives.

A complete translation of Treitschke's history of modern Germany, in five volumes, running to a million and a half words, is being arranged by a London publisher. It is expected that the first volume will be ready in April, and that the work will be completed at the rate of one volume every three months. For this edition a supplementary volume will be written for publication after the present war, carrying the narrative from the point at which it was left by Treitschke down to the declaration of peace.

Mr. Frederick W. Jenkins, librarian of the Russell Sage Foundation Library, wishes other librarians to know of his collection of duplicate publications on applied sociology. These are available for distribution, and full information on the subject, together with the first instalment of a list of these offered duplicates, will be found in the January "Library Journal," which continues the list in subsequent numbers. Care has been taken to exclude worthless matter from the list, so that Mr. Jenkins's offer is something better than an appeal for congestion-relief.

The undertaking of a concordance to the Poetical Works of Robert Browning was announced at the annual meeting of the Concordance Society of America, held at Columbia University, December 30, 1914. This new work is under the editorship of Professor L. N. Broughton of Cornell University and Professor B. F. Stelter of the University of

Southern California, who wish to make this further announcement of their undertaking in order to avoid any possible duplication of their labors. Communications regarding the work may be addressed to Professor L. N. Broughton, Ithaca, N. Y.

"Fairyland," the opera by Messrs. Brian Hooker and Horatio Parker which was awarded first prize by the National Committee of the San Francisco Exposition, will be published this month by the Yale University Press. Other February books of this house include a new translation of Dante's "Divine Comedy," prepared by Professor Henry Johnson; "Yale Yesterdays," by the late Clarence Deming; "Centenary of the Yale Medical School," edited by Dr. William H. Carmalt; "Critical Essays of the Eighteenth Century," edited by Dr. Willard H. Durham, and the first volume of Bracton's "De Legibus et Consuetudinibus Angliæ," edited by Professor George E. Woodbine.

The Dunlap Society of New York has planned the publication of books and prints relating to the American stage. The first publication of the society will be "An Authentic and Impartial Record of the Career of Dion Boucicault" by Mr. Townsend Walsh. Other volumes soon to be issued include "A Memoir of Steele MacKaye," by Mr. Percy MacKaye, "A Short Account of the Earlier Activities of the Dunlap Society, with a Descriptive List of Its Publications," by Messrs. Brander Matthews and Evert Jansen Wendell, "A History of Mitchell's Olympic Theatre" by Mr. Thomas J. McKee, and a history of the New York stage from 1900 to date, of which the first volume will appear in the autumn.

#### LIST OF NEW BOOKS.

[The following list, containing 57 titles, includes books received by THE DIAL since its last issue.]

##### BIOGRAPHY AND REMINISCENCES.

- Stiegel Glass:** A Biography of Henry William Stiegel and an Account of the Method Employed by Him in the Manufacture of Glass. By Frederick William Hunter, A.M. Illustrated in color, etc., large 8vo, 272 pages. Houghton Mifflin Co. \$10. net.
- Some Old Scots Judges:** Anecdotes and Impressions. By W. Forbes Gray. With portraits, 8vo, 317 pages. E. P. Dutton & Co. \$3. net.
- Nathan Hale, 1776:** Biography and Memorials. By Henry Phelps Johnston. Revised and enlarged edition; illustrated, large 8vo, 296 pages. Yale University Press. \$2.35 net.
- The Life of Cervantes.** By Robinson Smith. With frontispiece, 12mo, 121 pages. E. P. Dutton & Co. \$1. net.

##### GENERAL LITERATURE.

- Fantastical, and Other Fancies.** By Lafcadio Hearn; edited by Charles Woodward Hutson. 12mo, 242 pages. "Limited Edition." Houghton Mifflin Co. \$5. net.
- The Villa for Coelebs.** By J. H. Yoxall. 8vo, 344 pages. E. P. Dutton & Co. \$2. net.
- The Plays of Eugène Brieux.** By P. V. Thomas. 12mo, 111 pages. John W. Luce & Co.
- The Orchard Pavilion.** By Arthur Christopher Benson. 16mo, 186 pages. G. P. Putnam's Sons. \$1. net.

##### NEW EDITIONS OF STANDARD LITERATURE.

- The Song of Roland.** Translated into English verse by Leonard Bacon. 8vo, 160 pages. Yale University Press. \$1.50 net.
- The Small Hymn-book:** The World-book of the Yattendon Hymnal. Edited by Robert Bridges. 16mo. Oxford: B. H. Blackwell.



**The Works of Edgar Allan Poe.** Collected and edited by E. C. Stedman and G. E. Woodberry. New edition; in 10 volumes, illustrated in photogravure, etc., 8vo. Charles Scribner's Sons. \$20. net.

**The English Poems of Henry King, D.D., 1592-1669.** Collected and edited by Lawrence Mason, Ph.D. Illustrated, 12mo, 226 pages. Yale University Press. \$1.35 net.

**The History of England: From the Accession of James the Second.** By Lord Macaulay; edited by Charles Harding Firth, M.A. Volume V. Illustrated in color, etc., large 8vo. Macmillan Co. \$3.25 net.

#### DRAMA AND VERSE.

**New Poems.** By Robert Browning and Elizabeth Barrett Browning; edited by Sir Frederic G. Kenyon. With photogravure portraits, 12mo, 186 pages. Macmillan Co. \$1.25 net.

**The Free Spirit: Realizations of Middle Age, with a Note on Personal Expression.** By Henry Bryan Binns. 12mo, 175 pages. B. W. Huebsch. \$1.50 net.

**Possession: One-act Plays of Contemporary Life.** By George Middleton. 12mo, 217 pages. Henry Holt & Co. \$1.35 net.

**The Witchmaid, and Other Verses.** By Dorothea Mackellar. 12mo, 99 pages. E. P. Dutton & Co. \$1. net.

**The Conquest, and Other Poems.** By Richard Osborne. 12mo, 271 pages. Richard G. Badger.

**A Page of Dreams.** By George Klinge. 12mo, 126 pages. Richard G. Badger. \$1. net.

#### FICTION.

**Mrs. Martin's Man.** By St. John G. Ervine. 12mo, 312 pages. Macmillan Co. \$1.35 net.

**James.** By W. Dane Bank. 12mo, 320 pages. George H. Doran Co. \$1.25 net.

**Three Gentlemen from New Caledonia.** By R. D. Hemingway and Henry de Halsalle. 12mo, 437 pages. G. P. Putnam's Sons. \$1.35 net.

**The Haunted Heart.** By Agnes and Egerton Castle. Illustrated, 12mo, 396 pages. D. Appleton & Co. \$1.35 net.

**The Dusty Road.** By Therese Tyler. With frontispiece, 12mo, 326 pages. J. B. Lippincott Co. \$1.25 net.

**Sheep's Clothing.** By Louis Joseph Vance. Illustrated, 12mo, 279 pages. Little, Brown & Co. \$1.25 net.

**The Romances of Amosis Ra.** By Frederic Thurston. 12mo, 388 pages. J. B. Lippincott Co.

**Homeburg Memories.** By George Fitch. Illustrated, 12mo, 302 pages. Little, Brown & Co. \$1.25 net.

**The Magic Tale of Harvanger and Yolande.** By G. P. Baker. 12mo, 358 pages. George H. Doran Co. \$1.35 net.

#### TRAVEL AND DESCRIPTION.

**The Home of the Blizzard: Being the Story of the Australian Antarctic Expedition, 1911-1914.** By Sir Douglas Mawson, D.Sc. In 2 volumes; illustrated in photogravure, etc., large 8vo. J. B. Lippincott Co. \$9. net.

**Antarctic Adventure: Scott's Northern Party.** By Raymond E. Priestley. Illustrated, large 8vo, 382 pages. E. P. Dutton & Co. \$5. net.

**The Old East Indianmen.** By E. Keble Chatterton. Illustrated in color, etc., large 8vo, 343 pages. J. B. Lippincott Co. \$3. net.

#### PUBLIC AFFAIRS.—POLITICS, SOCIOLOGY, AND ECONOMICS.

**Welfare as an Economic Quantity.** By G. P. Watkins. 12mo, 191 pages. Houghton Mifflin Co. \$1.50 net.

**The Law and the Poor.** By Edward Abbott Parry. 8vo, 314 pages. E. P. Dutton & Co. \$2.50 net.

**The Middle West Side and Mothers Who Must Earn.** By Otho G. Cartwright and Katharine Anthony. Illustrated, 8vo, 223 pages. Survey Associates, Inc. \$2. net.

**Conciliation and Arbitration in the Coal Industry of America.** By Arthur E. Sufferin, M.A. 8vo, 371 pages. Houghton Mifflin Co. \$2. net.

**Italy's Foreign and Colonial Policy.** By Senator Tommaso Tittoni; translated by Baron Bernardo Quaranta di San Severino. With portrait, 8vo, 334 pages. E. P. Dutton & Co. \$2.50 net.

**Boyhood and Lawlessness, and The Neglected Girl.** By Ruth S. True. Illustrated, 8vo, 143 pages. Survey Associates, Inc. \$2. net.

**The Essence and the Ethics of Politics: Individual Messages to the Public Conscience.** By S. Arthur Cook. 12mo, 348 pages. The Abingdon Press. \$1.25 net.

**The Creation of Wealth: Modern Efficiency Methods Analyzed and Applied.** By J. H. Lockwood. 12mo, 225 pages. Cincinnati: The Standard Publishing Co. \$1. net.

#### BOOKS ABOUT THE WAR.

**Germany and Europe.** By J. W. Allen. 12mo, 133 pages. Macmillan Co. \$1. net.

**The Nations at War: The Birth of a New Era.** By L. Cecil Jane. 12mo, 228 pages. E. P. Dutton & Co. \$1. net.

**Austria-Hungary and the War.** By Ernest Ludwig; with Preface by Konstantin Theodor Dumba. With frontispiece, 12mo, 220 pages. J. S. Ogilvie Publishing Co.

**August, 1914: The Coming of the War.** By Spenser Wilkinson. 12mo, 89 pages. Oxford University Press.

**The Economic Strength of Great Britain.** By Harold Cox. 12mo, 8 pages. Macmillan Co. Paper, 10 cts. net.

#### BOOKS OF REFERENCE.

**Who's Who (in England), 1915.** 8vo, 2375 pages. Macmillan Co. \$3.75 net.

**Encyclopedia of Religion and Ethics.** Edited by James Hastings and others. Volume VII, 4to, 911 pages. Charles Scribner's Sons.

**The Desk Standard Dictionary of the English Language.** Abridged by James C. Fernald, L.H.D. Illustrated, large 8vo, 894 pages. Funk & Wagnalls Co. \$1.50 net.

**The Englishman's Pocket Latin-English and English-Latin Dictionary.** By S. C. Woodhouse, M.A. 16mo, 491 pages. E. P. Dutton & Co. 75 cts. net.

**Classified Catalogue of the Carnegie Library of Pittsburgh, 1907-1911.** Part X, 8vo. Pittsburgh: Carnegie Library. Paper.

#### MISCELLANEOUS.

**Efficiency in the Household.** By Thetta Quay Franks. 8vo. Doubleday, Page & Co. \$1.50 net.

**A Handbook of American Pageantry.** By Ralph Davol. Illustrated, 8vo, 236 pages. Taunton, Mass.: Davol Publishing Co.

**Law and Usage of War: A Practical Handbook of the Law and Usage of Land and Naval Warfare and Prize.** By Sir Thomas Barclay. 12mo, 245 pages. Houghton Mifflin Co. \$1.60 net.

**Some Staccato Notes for Singers.** By Marie Withrow. 16mo, 111 pages. Oliver Ditson Co. \$1. net.

**A Decade of American Government in the Philippines, 1903-1913.** By David P. Barrows, LL.D. With portrait, 12mo, 66 pages. World Book Co.

**Report of the Smithsonian Institution, for the Year Ending June 30, 1913.** Illustrated, large 8vo, 804 pages. Washington: Government Printing Office.

**The New Chivalry.** By Henry E. Jackson. 12mo, 122 pages. George H. Doran Co. 50 cts. net.

**Makers of America: Franklin, Washington, Jefferson, and Lincoln.** By Emma Lillian Dana. With portraits, 12mo, 206 pages. New York: Immigrant Publication Society. Paper.

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## WAR AND POETRY.

A German visitor came to the United States not long ago for the purpose of sounding American sentiment upon the subject of the great war. After some weeks of investigation, during which he interviewed many people in the various walks of life, and read his fill of newspaper and magazine comment, he became a very despondent and chastened person. In conversation one day, the discussion turned upon the bankruptcy of German diplomacy in the weeks preceding the outbreak of hostilities, and it was suggested to him that the capital error of his country was to be found in its failure to understand the psychology of the English people. He admitted the justice of the criticism, and added with a sigh: "We did not know how they hated us,"—thereby affording an illustration more striking than any argument in its illumination of the charge.

Now we knew very well how the Germans hate the English. The passion is expressed in thousands of sayings, both private and official, that have of late found issue from the German mind, and is a national attitude merely crystallized in Herr Ernst Lissauer's "Hassgesang," which has been so adroitly turned into English and so widely read. When this truly hateful poem came to the attention of the English public, it was accompanied (in a letter to "The Spectator") by an expression of naive surprise that it should have been first published in "Jugend," which from its title would seem to be "a magazine for boys and girls." So even the most ghastly subjects are sometimes lighted up by flashes of unconscious humor. Probably no German in these heated days could grasp the simple and obvious truth that an outburst against Germany in Herr Lissauer's violent strain could not possibly be a product of the English mind. We can readily imagine an Englishman of the type, say, of Mr. Galsworthy or Mr. Watson or Mr. Hewlett, countering with an entirely sincere and heartfelt "Liebesgesang" for the country of the enemy—although such an expression would of course be addressed to the Germany of Goethe and Schiller, of Beethoven and Wagner, of Kant and Schopenhauer, the coun-

try of the soul cherished in countless English hearts, rather than to the Germany of Treitschke and Bernhardi and the Prussian Kaiser, or of the excited German professors whose manifesto last autumn was such a shock to the moral consciousness of the world's commonwealth of ideas. In very truth, no one who has the least understanding of the English psychology believes that its attitude toward the Germans is one of hatred. It hates the evil of the German policies and pedantic methods of warfare, but it retains a deep and genuine sympathy for the German people, and does not withhold from them its meed of praise for their valor in arms, for their self-sacrifice and devotion to the Fatherland, and for the *beau geste* that occasionally shines out through the murk of the strife. Those who imagine that Englishmen hate the Germans are of the purblind tribe who find in the "Divine Comedy" merely a record of Dante's personal hatreds, and the expression of his vindictiveness toward his enemies. Meanwhile, a different sort of counter to the attack is provided from America in Miss Helen Gray Cone's beautiful "Song of Love for England," published in "The Atlantic Monthly" a month ago.

The relations between poetry and war have long been a subject of literary discussion and even of controversy. There are some who hold that such a flowering of a nation's passion as is manifested by its participation in war is bound to arouse and stimulate the poetical faculty to unwonted exaltations of expression. By a careful process of selection, the facts may often be made to fit in with this thesis, and give it plausible support. On the other hand, a broader view will tend to dislodge such a conclusion, and lead us back to the proposition that the wind of the spirit of genius "bloweth where it listeth," and that no historical synthesis can establish a sure relation (except for Tyrtæan strains) between the agony of war and the agony whereby the poet's mind is impelled to teach in song what it has learned in suffering.

"Vex thou not the poet's mind  
With thy shallow wit,"

is an injunction that may profitably be laid upon the theorists who are disposed to formulate rules upon which the poetic faculty perforce must act.

Our own Civil War, one of the greatest in history until all comparisons were dwarfed by

the horror of last autumn, now still upon the world, affords a case in point. It must be admitted that Browne's "Bugle Echoes," which represents the best possible gleanings from that field of endeavor, is a work that contains very little poetry of enduring value. We who knew the poems of the Civil War period when they came white-hot from the heart and imagination of their singers, are still reluctant to acquiesce in any appraisal that allows them no more than their eternal and objective value, but there remain, after all, very few pieces that belong to the world's golden treasury. Lowell's "Commemoration Ode" and Whitman's "When lilacs last in the dooryard bloomed," are about all that we are sure of, to which, for our inglorious little war of a later date, must be added Moody's "Ode in Time of Hesitation." Mr. Stedman seems to have said the last word of wisdom upon this subject:

"The late Civil War was not of itself an incentive to good poetry and art, nor directly productive of them. Such disorders seldom are; action is a substitute for the ideal, and the thinker's or dreamer's life seems ignoble and repugnant. But we shall see that the moral and emotional conflicts preceding the war, and leading to it, were largely stimulating to poetic ardor; they broke into expression, and buoyed with earnest and fervid sentiment our heroic verse. . . . The Civil War was a general absorbent at the crisis when a second group of poets began to form. The conflict not only checked the rise of a new school, but was followed by a time of languor in which the songs of Apollo seemed trivial to those who had listened to the shout of Mars."

We cannot, then, predict with any assurance that the world war of this year will bear the fruit of a poetical renaissance. If it should, the ripening will be slow, and the harvest long delayed. There is no indication that the poet for the occasion now exists anywhere — unless he be M. Verhaeren — as the poet was found in 1870-71 in the person of Victor Hugo, who forged "L'Année Terrible" in the white heat of his passionate indignation. No one seems capable just now of getting the right perspective, or striking a deeper note than that of vehemence and outraged sensibility. Probably the finest poem occasioned by the Franco-Prussian war was George Meredith's "France in December, 1870," written at the time, it is true, but with so deep and comprehensive an understanding of its theme that it now reads like the verdict of the ages. But we scan the horizon in vain for a Meredith in this super-terrible year.

All this does not mean that the poets, such as they are, have been silent during the past half-year. They have risen promptly, even too promptly, to the appeal, and dashed off compositions innumerable showing their hearts to be in the right place (Tipperary or elsewhere), but not often reaching the heights of which their previous performances have shown them capable. The flow of their rhymes has too often been turgid, and its waters anything but crystal-clear. Now and then, indeed, as in Mr. Barry Pain's lines on "The Kaiser and God," we get a really impressive bit of verse:

"Impious braggart, you forget;  
God is not your conscript yet;  
You shall learn in dumb amaze  
That His ways are not your ways,  
That the mire through which you trod  
Is not the high white road of God,

*To Whom, whichever way the combat rolls,  
We, fighting to the end, commend our souls."*

But it must be admitted that the poetry of the war has thus far proved a disappointment. The output of English verse upon this theme seems to deserve, as a whole, the treatment given it in these lines by a London journalist:

"Has Robert Bridges's success with fighting  
Been such as to encourage emulation?  
Or Dr. Watson's 'bit them in the Bight'-ing?  
Or the same author's other luebration  
(Yet one more blow for a disthressful nation)  
In which, dead gravelled for a rhyme for 'Ireland,'  
He struggled out with 'motherland and sireland'?"

"Did even the voice from Rudyard Kipling's shelf  
Say anything it had not said before?  
And was not Stephen Phillips just himself?  
And was not Newbolt's effort on the war  
Distinctly less effective than of yore?  
And would not German shrapnel in the leg be  
Less lacerating than the verse of Begbie?"

After all, poets exist by the grace of God, and neither war nor any other fortuitous circumstance can create them. If they are on hand in a great spiritual crisis like the present, well and good; but we must not expect them to be struck off from the mint of human potentiality even by such a struggle as the present, in which all the interests and ideals that civilization holds dear are at stake. The real singers of the present cataclysm may be yet unborn, and that *Weltgericht* which it is the peculiar mission of the poet to pronounce upon it may not find expression until the horrors of this war have become as

"Old, unhappy, far-off things,  
And battles long ago."

WILLIAM MORTON PAYNE.

### CASUAL COMMENT.

THE ROAD TO AUTHORSHIP is of varying length. Some writers produce books in their early 'teens, while others, not less endowed with the vision and the faculty divine, yet want the accomplishment of book-writing, and die with only a meagre magazine article or two to their credit. An instance not at all belonging in this latter class comes to our attention. In 1890 a young colored man of Alabama was so fortunate as to find himself in the neighborhood of Tuskegee and yielded to the impulse to seek an interview with Mr. Booker Washington, in the hope of gaining admittance to the Institute under the latter's superintendence. In answer to certain questions put to him as an entrance examination, the young man was unable even to tell the county or the state or the nation in which he lived, and when interrogated as to the parts of speech he answered that they were the lips, teeth, tongue, and throat. Nevertheless he was admitted to the Tuskegee Institute and was put to work at stripping fodder from sorghum cane. It is this member of our large negro population who now comes before the book-reading public as author of "The Black Man's Burden," evidently a not insignificant piece of work, to which the Principal of Tuskegee contributes an introduction, and which one critic pronounces to be "among the six greatest works by members of the negro race" that he has read. Mr. William H. Holtzclaw — for he is the author — was graduated from Tuskegee in 1898, and has since then founded and built up the Utica Normal and Industrial Institute, at Utica, Mississippi, which to-day has more than five hundred pupils, taught by thirty-five instructors, and owns 1700 acres of land, with fourteen buildings. And less than twenty-five years ago the head of this great school and the author of the notable book that has served as text to these rather desultory remarks did not know the parts of speech.

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SEEKERS AFTER CURIOUS AND RARE BITS OF INFORMATION furnish more occupation to reference-room attendants than all other persons combined. Experience in library work has proved that there is almost no imaginable query that may not at any time be sprung upon the supposedly omniscient librarian or some member of his staff. For instance, earnest inquiry was once made, in our hearing, at a certain public library, concerning the color of the Duc de Reichstadt's hair and eyes, and as to whether his hair was curly or straight; and another inquirer wished to know how much port wine was consumed in

England in the year 1716. No veteran library worker would be surprised or very much disconcerted at being abruptly asked whether Queen Elizabeth was in the habit of putting her right shoe on before her left, or the reverse; or whether dentistry was known to the ancient Egyptians; or what proportion of those wounded in the battle of Hastings died of their injuries. In order to meet with smiling confidence such manifestations of extraordinary thirst for knowledge, libraries are now more and more following the practice of indexing and classifying their available stores of out-of-the-way information. The Chicago Public Library has begun a "Facts and Figures Index" of this nature. From a week's list of inquiries it publishes a few sample questions on the preparation of peanuts for market, the number of buildings erected in large cities in 1913, the regulations for packing motion-picture films for shipping, the rise in real-estate values, the amount of food consumed by the nations at war, the number of deaths attributable to alcohol, and other equally interesting matters. If one would learn the vast range and variety of his own ignorance, let him serve for a week as reference librarian in a large library.

AN EMBARRASSING OBLIGATION that has often made itself felt outside the library world is the subject of some editorial remarks in the "Library Occurrent" the quarterly publication of the Indiana Public Library Commission. After giving suggestions for district meetings of library workers, the writer refers to two reasons that "clearly seem to have deterred some districts from meeting oftener: difficulty in finding an easily accessible meeting place, and fear of social obligations connected with the meeting." As to the latter reason,— "District meetings are professional meetings, and, though there is properly a social atmosphere when friends meet, there should be no attempt on the part of the host to furnish refreshments or entertainment. Unquestionably, such hospitality adds much to the pleasure of the meeting, but the expressed opinions of many librarians make as unquestionable the fact that many librarians whose boards are unwilling to pay for such entertainment and who themselves cannot afford to do so, feel it impossible to invite the district to meet with them. Either such entertaining should be entirely omitted or the district itself, if it so votes, should contribute towards the expense." Possibly a useful hint might here be conveyed by citing the example of the charming Mrs. Ware (wife of the author of "Zenobia," "Julian," and other books now

too little read) who by her graces and accomplishments as hostess could so delight those who gathered about her rather meagre board that they became unaware whether they were partaking of simple bread and butter and tea or were feasting on ambrosia and nectar, but with a subsequent impression that it had been ambrosia and nectar.

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THE PASSION FOR TEXTUAL CRITICISM has undoubtedly been indulged in with less restraint by German scholars than by the scholars of any other country, and the stock illustration of this passion raised to its highest power is the traditional but unauthenticated instance of the learned Teuton who devoted a lifetime to the study and explanation of a certain punctuation mark in an ancient manuscript, only to discover at the very end that it was nothing but a fly-speck after all. A conspicuous example of industry and zeal in textual criticism was the late Ingram Bywater, formerly Regius Professor of Greek at Oxford, who died in one of the last days of the past year, and whose titles and honors and list of scholarly publications make a most impressive showing. He edited with microscopic care the fragments of Heraclitus, the works of Priscianus Lydus, Aristotle's "Nicomachean Ethics" and "Poetics," and wrote a treatise on the textual criticism of the "Ethics." But it was his work on the "Poetics" that constituted his *magnum opus*, though that fragmentary disquisition itself is but an opusculum, an inconsiderable item in the list of Aristotle's works. Years of painstaking research were devoted to this task, and it was not until 1897, when Bywater was fifty-seven years old, that he ventured to give to the world his recension of the text, with critical commentary. Then followed a dozen years of further study of the Aristotelian text, after which, in 1909, he issued his final enlarged and emended work on the "Poetics," accompanied by a translation and elaborate commentary. From that time until his death he had lived, more emphatically than before, the life of a scholarly recluse among his books, in his home at Onslow Square, London.

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JUVENILE DISRESPECT FOR LITERARY PROPERTY, or, in plainer language, young people's tendency to steal books, has compelled the trustees of the Cambridge (Mass.) Public Library to discontinue, so far as the children of that city of culture are concerned, the freedom of access to bookshelves which is the glory and the pride of those library workers who like to believe that the great public is becoming more and more intelligently and conscien-

tiously responsive to the increasing opportunities and privileges extended to it by those who purvey to its literary needs. An inventory, the first one in five years, has lately been completed in the juvenile department of the Cambridge library, and it reveals a loss, by theft or otherwise, of more than a thousand volumes. Hence the trustees' action in enclosing the formerly open children's shelves. "The new arrangement," reports the librarian, "is working admirably from the point of view of both the children and the attendants. Its economic, administrative and educational advantages seem already assured. It makes practicable the keeping of the books in better condition, and the room in better order. It enables the attendants to know that a book not in its proper place on the shelves is really out and not merely misplaced. It tends, by emphasizing our own care for the books, to make the children more reverent and careful of them. Above all, it obviates the moral risk involved in an arrangement which, because of the structural plan of the room, permitted among children frequent and undetected thefts." It may be that these children will value their later and less restricted library privileges the more highly for this early curb to their lawlessness.

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FRENCH POETRY AND GERMAN POETRY were once compared, or contrasted, by Edward Rowland Sill, in humorously realistic phrase, in one of his familiar letters. He said: "I am coming to believe the Germans an unpoetic people—even their greatest poets are pretty wordy and dull and clumsy. But there is a school of modern French poets worth translating. I have been doing some of Sully Prudhomme, for instance. It is—to the Germans—as cloud-fluff to cheese." In the same vein one of his published bits of prose has this: "Perhaps the best topics on which to feel the difference are those two immemorial inspirers of song, war and love. When the German poet sings of war, it is with the solemnity of Körner's 'Gebet während der Schlacht.' When the French poet sings of it, it is with the 'Gai! Gai!' of Béranger. In the one, you hear the heavy tread of men, a dull, regular beat, which, after all, is not very distinguishable to the ear, as to whether it be an advancing column or a funeral march. In the other you hear only the bugles ringing and shouts of enthusiasm and excitement." In what follows the Germans seem to have the better of it; or are the French here, too, more truly poetic? "In their treatment of love there is even sharper contrast. The German word *Liebe* has quite a different atmosphere of suggestion from the French *amour*. The German

poet sings of love and home; you feel that there is at least a possibility that the passion of to-day will outlast the year, or the years. Constancy is one of its very elements. When the French poet sings of love, it is very delicate, rosy, beautiful, but we do not hear of home." These quotations are from the just-published biography of Sill, reviewed on another page.

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READERS BEHIND THE BARS of prison cells make a peculiar appeal to the library worker, and library-extension activities in our penal institutions are increasing at an encouraging rate. Stone walls do not a prison make, nor iron bars a cage, to a convict absorbed in a good book. To the old school of penologists this would seem to be an argument for withholding the good book, but luckily the tendency now is to lessen the rigors of incarceration in various reformatory ways, including the influence of wholesome literature. In the "Seventh Biennial Report of the Nebraska Public Library Commission" a very readable section treats of the Commission's supervision of libraries in State institutions. Here is a passage: "In writing of his library work with the men at the penitentiary, one of our former librarians says, 'A prison library can be the drive wheel on the engine of discipline.' This same man, whose first introduction to a library was in our state prison, after his release sent in from one of our far western counties for a traveling library for the girls and boys of the community. The books had to be hauled thirty miles from the railroad. This fall he sent for another library and sent an additional request for books for the nearest school. Still later, another request was received from this same district. We are proud indeed of the work this man is voluntarily doing and to know that his interest in libraries is a permanent one." It needs but a glance at a library map of Nebraska, where whole counties are still library-less, to demonstrate the opportunity there offered for an unlimited amount of such library-extension work as this ex-convict is now so zealously doing.

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THE PLACE OF CRITICISM in the scheme of things is one to which the critics themselves are, naturally enough, prone to ascribe too much importance. In a current magazine article on "The Acid of Criticism" the Rev. Hugh Black says some things that apply not only to Bible criticism, which is his main theme, but also to literary criticism in general and, in fact, to criticism in a still more inclusive sense. It is well to be reminded, now and then, that criticism commonly, though not

always, "deals with the fringe, the methods and the outward manifestations of life. There is room for criticism, for thought, for reason in the unfathomable depths of divine truth, but these do not generate the truth. It is intuitive. The child, the ignorant, the unlearned may see it. It is to be seen, not argued about. Men spoke before the laws of grammar were propounded. Men reasoned before Aristotle built up logic. Men sang before the theory of music was dreamed of. Men ate before the chemistry of edibles was studied. Men believed before the theology was built up into a system to formulate their faith. The explanation may be difficult, but the thing itself is simple. The science of it may be imperfect and hard, but the thing itself is intuitive—a flash, a gleam, an inspiration, an act." Those who believe that the first duty of criticism is to be constructive and not destructive, positive and not negative, sympathetic and generously appreciative rather than antipathetic and grudgingly laudatory, will enjoy reading in full the utterance here fragmentarily cited. It is to be found in the February number of "Everybody's Magazine."

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BOOKS AS FOOD FOR THE FLAMES are expensive fuel. The number of valuable libraries that, partly or wholly, have in recent years gone up in smoke is larger than most people would suspect. The fire in the Wisconsin State House destroyed several department libraries and the travelling library collections there in store. The Maryland Institute lost by fire a rich collection of works on art and architecture, more than twenty thousand volumes in all. McGill University suffered a like destruction of its medical library; the Springfield (Mass.) City Library has experienced a serious loss by damage to its books by fire; Turin's ancient university had one hundred thousand volumes of its library reduced to ashes; a branch of the St. Louis Public Library was wiped out by fire; San Francisco lost its public library by earthquake and fire; the Equitable Life Insurance Society of New York, after forming what was esteemed a unique library in its special department, saw it fall a prey to the flames; the Paterson (N. J.) Public Library was totally destroyed by fire; the library of the University of Virginia suffered a like fate; and, to cap the climax, the State Library at Albany, N. Y., the most important collection of its kind in the country, fed to the flames nearly half a million volumes, more than quarter of a million manuscripts, and three hundred thousand pamphlets. These rather startling proofs of

"hindsight" in the fireproofing of libraries are cited by the Michigan Library Association in an appeal to the State Legislature to provide safe quarters for the Michigan State Library at Lansing.

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COMMON SENSE IN BIBLIOGRAPHY needs to be preached to the enthusiastic bibliographer. Here is a wise word from the current number of "The Papers of the Bibliographical Society of America," the writer being Mr. Frederick W. Jenkins: "To my mind the greatest need is not more of the mechanical records of every good, bad, and indifferent publication, but an indication of really important articles and pamphlets, as well as books. In using such records I find nine-tenths of the entries only an annoyance. The scholarly tendency to put down every conceivable thing is like the crazy librarian who saves everything in type. The real service to the public is to make a list of the things one really needs to read. It is a mighty unimportant thing practically to people to see a catalogue of everything that has been printed on a certain point; 99 per cent. of the value rests in finding what there is that is worth consulting." This is from an article on "Bibliography and its Relation to Social Work"—a not very obvious relation at first thought, but still existent, else Mr. Jenkins could not have filled four octavo pages on the subject. Other papers in the same issue are a "Bibliographical Outline of French-Canadian Literature," by Mr. James Geddes, Jr., a short article on the proposed check-list of Canadian public documents, by Mr. Lawrence J. Burpee, and an account of the Durrett Collection in the Library of the University of Chicago, more especially its newspapers, by Mr. Edward A. Henry.

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ONE OF THE FAMOUS LAWSUITS OF FICTION is recalled to the novel-reader's mind by the recent death of David Jennings in the workhouse at Wolverhampton, England. He was of rather more than local celebrity as the claimant to the "Jennings millions," a Birmingham estate long held in rather precarious possession, and at an immense cost for legal defence, by the descendants of Lady Andover and Earl Howe; or at least that is the current account of the matter. Dickens's famous case of "Jarndyce vs. Jarndyce" in "Bleak House," the wearisome Chancery suit "never ending, still beginning," is said to be taken from the Jennings controversy over the Birmingham property. William Jennings, or Jennens, known as "William the Rich," accumulated wealth to the extent of about eight million dollars, and also owned extensive tracts of

land in what is now the centre of Birmingham. He died in 1798, and the greater part of this handsome property passed to the two persons named above, who claimed to be the next of kin. From that time until about forty years ago there was almost constant litigation over the disputed millions, and a goodly share thereof was spent in keeping them out of the avid Jenningses' hands—which, for aught one knows, may have been the hands rightly entitled to them. But with the death of poor David in the workhouse the likelihood of further legal dispute over the famous property seems to have disappeared.

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BOOKS "NEVER IN" are naturally regarded by many disappointed library-frequenterers as nothing but a snare and a delusion. The latest quarterly bulletin of the Carnegie Library of Atlanta prints some observations and directions in regard to these elusive works of literature, remarking with truth that "nothing is more discouraging than to go to the library several times in a vain attempt to find a book," and informing the reader how, at the expense of one cent for a postal card, to secure the reservation of such book, unless it be a novel not in the rent collection, at the earliest possible moment. Some libraries undertake to reserve for applicants all novels except recent accessions; others go so far as to reserve even these upon request; and we recall one library where instruction was issued from high quarters to the desk attendants to make a note of all books, of whatever kind, applied for unsuccessfully, with names and addresses of the applicants, and to reserve these books as fast as they came in, at the same time notifying the applicants that the books asked for were now available. Any library worker can easily imagine the rapidly increasing congestion and confusion that speedily resulted in the department undertaking this record. Only a quiet and discreet disobedience of the rule, in all its rigor, saved the desk attendants from insanity and the circulation department from paralysis.

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LITERARY DIPLOMATS from the United States of America are at present filling positions calling for the greatest practical sagacity and untiring energy as well as the utmost tact and diplomacy. A more difficult task than that imposed for the past six months on our Belgian minister could hardly be imagined. Probably Mr. Whitlock's previous "forty years of it" will seem as child's play to him when contrasted with this subsequent shorter period, which ought to furnish a supplement to that earlier narrative far more thrilling than anything recorded in those noteworthy

chapters. Dr. van Dyke, too, at The Hague, must have been acquiring a store of raw material for future literary use such as falls to the lot of few writers. Mr. Walter Page, also, trained to the labors of the pen before he essayed those of the ambassador, is in the very heart of things at London, and may be reckoned upon to give some interesting account of himself one of these days. Our other Ambassador Page, at Rome, is somewhat removed from the crash and the din; but even his situation is not without its possibilities, and something in the form of fiction, or perhaps of most interesting diary or reminiscence, will be expected from him to show how far he has been awake to his enviable opportunities.

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THE LIBRARY AS PACIFICATOR has a duty to perform, as we are reminded by an editorial note in the current "Quarterly Booklist" of the Pratt Institute Free Library, second only in importance to its duty as educator. Or perhaps the order of importance should be reversed. At any rate, the Pratt Institute librarian holds that "the Library is an instrumentality for peace," and continues: "Our recently published list of books dealing with the historical, social and economic issues that led to the European eruption is intended to be an argument for peace. Without infraction of 'neutrality,' the exercise of private judgment as to the righteousness of the opposing contentions is encouraged by the extensive literature the Library affords on both sides of the case. We invite open-minded reading that may lead to the ultimate conviction of the unrighteousness of war upon any pretext, and the futility of it as a means of deliverance from the ills of the world." The writer optimistically expects the forthcoming peace (when it does come) to be "not a truce under arms, a calm of suspended hostilities, the quiet of exhaustion, the silence of repression, but the permanent abolition of warfare with all its paraphernalia." If abundance of reading matter on subjects of war and peace could insure that desirable end, even a cursory glance at the array of such literature exposed to view in most of our public libraries would encourage hopes of a speedy dawn of a new era in the world's history.

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A SET-BACK TO SIMPLIFIED SPELLING, in England at least, is what the war seems in some measure to be, if one may judge from an "editorial noet" in the latest issue of "The Pioneer of Simplified Spelling." Until the return of "pees" (good Chaucerian orthography, by the way) the paper will be published bi-monthly instead of every month. As a pos-



sibly interesting curiosity, and as a lesson in the trans-oceanic form of unorthodox spelling, and also as an announcement which its author may like to see enjoying such publicity as we can give it, the "editorial noet" is here reprinted in full:

"It haz been desieded tu publish THE PIONEER everi uthur munth until pees iz restord. The Editor's adres iz 45 Ladbroke Grove, London, W. THE PIONEER iz sent graitis tu aul Memberz ov the Simplified Speling Sosiety. The anyual subskription for Asoseshait Memberz iz a minimum ov wun shiling, that for Aktiv Memberz a minimum ov fiev shilingz. Mor muni meenz mor pover tu kari on the kampain. Memberz ar urjd tu aplie for leeflets seting forth the aimz ov the Sosiety. Theez and aul uthur informaishon wil be gladli sent bi the Sekretari ov the Simplified Speling Sosiety, 44 Great Russell Street, London, W.C."

. . .

THE LURE OF THE EDITION DE LUXE, despite repeated warnings from those who know the perils and pitfalls awaiting the innocent victims, still shows itself to be irresistible in a surprising number of instances. The federal district court at New York has recently found guilty two men engaged in the sale of books alleged to be of great rarity and value, the charge brought against the defendants being, of course, that of illegally using the mails for the advertising and sale of their spurious goods. More than ten million dollars, it is believed, has been thus fraudulently obtained by these culprits and others from too credulous buyers, who were assured that, if they desired, their purchases would be resold for them at a handsome profit to European book-lovers eager to secure such precious examples of the art of book-manufacture. In vain the net is spread in the sight of any bird, but the very obvious snare of the édition de luxe needs no concealment when so many foolish persons show such a predilection for being caught in its toils.

. . .

A UNIVERSITY PRINTING HOUSE is to be added to the equipment of Columbia University, says report. The Columbia "Spectator," first of college journals to own and operate its printing plant, has transferred this to the university, and it will form the nucleus of the new Bureau of Printing which is at last assuming definite shape after several years' tentative discussion. Here, then, instead of outside the academic bounds as hitherto, the product of the literary activity, or a considerable part of it, of the professors and other university members addicted to writing, will be put into printed form; and for the present, at least, the bursar will superintend the work, having already gained experience in the conduct of a

small printing office in East Hall, where much of the incidental printing of the university has been done. The basement of the school of journalism will be used as quarters for the new establishment.

## COMMUNICATIONS.

### A FRENCH FEMINIST OF TO-DAY.\*

(To the Editor of THE DIAL.)

The novels of Madame Marcelle Tinayre have received little notice from American critics, but have aroused considerable discussion in France. She is hailed by the feminists as a champion of their cause, a fact which may give her some title to interest on this side of the water. At least it is interesting to note the trend of her theories of woman's rights. "The only feminism possible," says a reviewer of her first work, "Before Love" (1897), "would be that which strives to keep woman in the unique religion of Love." Mme. Tinayre seems to have accepted the views of her critic, for her novels are a justification and glorification of feminine passion. The most interesting of her characters are her heroines. She says she has "dreamed them in accordance with the ideal of an ancient poet,—feminine body, heart of man, and head of angel." The reader may be inclined to regard them as romantic titans with a superabundance of feminine body.

Marianne, in "Before Love," demands "her place in the sun, and her right to love," by which she understands little more than the elemental privilege given by nature. Jacqueline Vallier in "The Ransom" is a frivolous young woman aroused by illicit love to a sense of her responsibilities as wife and mother. The reader is a bit startled to see adultery seriously proposed as a school of ethics, and, contrasting the work with "The Princesse de Clèves," in which the character of the heroine develops through her victory over passion, one is inclined to agree with Miss Repplier that our age is marked by a "loss of moral nerve." "The Storm Bird" is the author's weakest attempt. One critic has observed that it is the counterpart of "Madame Bovary," apparently because Mme. Tinayre treats her erring provincial heroine with all tenderness, while Flaubert applies the sternest logic to Emma Bovary. "Hellé" is the story of the niece of a distinguished Hellenist who has educated her according to principles of his own. His aim was to give to her, a woman, what the Renaissance had brought to the men of the sixteenth century,—liberation of the spirit from the chains of convention, social and religious. She is deeply read in the masterpieces of antiquity, and is thus led to an ideal of complete and harmonious development of character. She has been trained to be the peer and comrade of her husband, who is to be, as her uncle puts it, one who has known how to create in himself a demi-god. Introduced to Parisian society, she scandalizes the dear old ladies of another generation by revolting against the idea of

\* A detailed study of Mme. Tinayre is to appear shortly in the "Bulletin" of the University of Texas.



effacing her personality in love. She is at last united to a high-minded though rather pedantic social reformer, whose work she shares. Very much a woman and perhaps the most attractive of the author's heroines, she is yet more a rebel than any of them, as her battle is for intellectual equality.

Mme. Tinayre's masterpiece, "The House of the Sin," is not a thesis novel, though some critics would make it a diatribe against Christianity. It relates the struggle between human passion and a fanatical Jansenism; but the action rises naturally from the characters, and both sides receive fair treatment. Nowhere has the author succeeded in giving such a variety of uniformly convincing and well-drawn portraits. "The Amours of François Barbazanges" is a charming idyll which presents amid pathetic and comic incidents two clashing images of love,—that of the so-called idealists (the scene is laid in the seventeenth century), and that of the realists. "The Rebel" is the maturest work of the author in the literature of revolt. Josanne Valentin is an older sister of Marianne, and a relative at least of Hellé; she pleads her cause more passionately than either. She demands equality with man, and freedom in both emotional and intellectual spheres; but in the working out of the story the emphasis is on liberty in passion. A question similar to that of "Tess of the D'Urbervilles" is posed, but the conclusion is very different from Mr. Hardy's: "Victory remained with love which had not despaired, with love strong as life." The best of the novel is the description of humble quarters of Paris, with their picturesque denizens, and of Josanne's work as reporter for "Le Monde Féminin," where the author seems to be drawing on her own experience as a journalist. The fault of the book is its over-stress on the thesis; one feels that the characters, however living, are forced into subordination to it. The social order combated by Mme. Tinayre as the universal one, is reversed in her novels: woman holds the strings and man dances to her music. Slave of his slave becomes his doom, and the reader cannot escape the impression of a decidedly abnormal state of society.

The author's latest books seem to be drawing away from "problem" studies. "Mourning Love" is a collection of short stories relating the suffering imposed by passion in different situations. Love is represented as an all-conquering force for whose loss there is no consolation but death. "The Shadow of Love" takes us to the author's native province, Limousin, and charming descriptions of this out-of-the-way region serve to lighten a disagreeable story. Mme. Tinayre is at her best in portraying picturesque characters and landscape; here Limousin gives her ample opportunity. The background of "The Sweetness of Living" is Naples; the subject is the effect of the voluptuous Italian sky on visitors from the north. The last book, "Madeleine at the Mirror," is not a novel, but the reveries of a young widow. It is written in a rich poetic style, and, best of all, portrays a woman's character so simply that we almost forget its complexity. Madeleine, not being a heroine of

fiction, is permitted her share of sound judgment and some sense of humor.

It is interesting to note that many of the author's ideas will seem less revolutionary in America than in France of to-day. We are rapidly consenting to the re-division of social privilege, and are giving woman an equal part with man; she receives practically the same education, and can thus enter life's struggle on equal terms with him. Marriage is more or less a partnership, in which both parties retain to a large extent their right of individual development, and in which sacrifices are divided. Other claims on which Mme. Tinayre insists more may be less acceptable. She regards passion as an universal and irresistible force, perhaps stronger in woman than in man. She comes perilously near demanding the application in favor of her sex of the "wild oats theory." Herein lies a curious contradiction in her thought. Her heroines are constantly enslaved by the very passion they demand freedom to gratify. It is written of the rebel herself: "She is no longer Josanne Valentin, she is woman before man," and she returns to elemental instincts in the embrace of her lover. If it is all to end thus, why so much ado?

Mme. Tinayre's work shows some striking points of resemblance to that of George Sand. In both are found the passionate rebel, the socialist and the lover of picturesque landscape with its humble toilers. It may be hoped that this new titan, like her predecessor, will abandon theses, choosing definitely to present new corners of Limousin and above all to portray character without bias. In her thesis novels, to put it brutally, there is too much that recalls Rabelais's "Et tout pour les tristes!"

BENJ. M. WOODBRIDGE.

University of Texas, Feb. 18, 1915.

#### RUSKIN AND WAR.

(To the Editor of THE DIAL.)

Those who hold to the belief, urged in your pages recently by Mr. Charles Leonard Moore, that war and cultural progress are somehow inseparable are often fond of citing Ruskin as a conspicuous champion of their theory. And it is true that Ruskin did believe that in the past war had been "the foundation of all the high virtues and faculties of men." But of modern war, of war as it is being waged to-day, let us hear what he has to say. (The passage is to be found in the lecture on War reprinted in "The Crown of Wild Olive.")

"If you have to take away masses of men from all industrial employment,—to feed them by the labour of others,—to move them and provide them with destructive machines, varied daily in national rivalry of inventive cost; if you have to ravage the country which you attack,—to destroy for a score of future years, its roads, its woods, its cities, and its harbours;—and if, finally, having brought masses of men, counted by hundreds of thousands, face to face, you tear those masses to pieces with jagged shot, and leave the fragments of living creatures, countless beyond all help of surgery, to starve and parch, through days of torture, down into clots of clay—what book of accounts shall record the cost of your work;—what book of judg-

ment sentence the guilt of it? That, I say, is modern war,—scientific war,—chemical and mechanic war, worse even than the savage's poisoned arrow."

When one considers the hellish perfection to which "chemical and mechanic" war has been brought since Ruskin's time, one cannot but feel that even that supreme master of language would have been at a loss for words forcible and fiery enough to express his abhorrence of the "insensate devilry" of modern war. I, for one, cannot but believe that he would have preferred to see all the great cultural treasures of the past perish like the manuscripts of Louvain or the painted glass of Rheims rather than that Europe should be devastated and tortured and impoverished and brutalized as is being done to-day.

RALPH BRONSON.

Wyoming, N. Y., Feb. 23, 1915.

#### WHEN IS A NOVEL NOT A NOVEL?

(To the Editor of THE DIAL.)

Having been occupied with the reviewing of novels for some thirty years past, I may claim a certain acquaintance with the subject-matter of the above query. A circulating library called the "New Fiction Library," having branches in many cities, publicly advertises its readiness to supply its customers in the following language: "Any book of new fiction not in stock will be secured on the following day." For several weeks now I have been asking to be supplied with Nexö's "Pelle the Conqueror," and have been refused. At last comes a letter from the New York headquarters of the concern, stating as the reason for refusal that "Pelle" is not a work of fiction. This assertion is not only a ridiculous falsehood, but it comes with comical effect from a concern which supplies its customers with "Jean-Christophe" and "The Revolt of the Angels." A second reason adduced (as in the old story of the stolen kettle), is that "Pelle" is in two volumes, "which in itself would bar it from being placed in our library." But how about "Jean-Christophe," in three volumes? Last of all, the real reason for the refusal is given: "Pelle is not a popular book of fiction, and would only be read once or twice." But this does not seem to be in accordance with the advertised promise, as above quoted.

W. M. P.

Chicago, Feb. 20, 1915.

#### DID MILTON NOD?

(To the Editor of THE DIAL.)

In the tenth book of "Paradise Lost" there occurs a textual difficulty to which I have never seen attention called. It is in the account of Satan's second interview with Sin and Death, and has to do with the cosmic locality in which the poet would have his reader picture the parties. At the moment of the meeting Satan is represented as "now returned to hell," l. 346; and as being "near the foot" of the upright structure just completed by Sin and Death, l. 348. His location, therefore, as at or near Hell-gate, seems doubly indicated: (1) he has returned from Earth to his own abode; and (2) he is at the foot of a structure which rises from

Hell to a point hard by the gate of Heaven. But in spite of this, some lines further on, as Satan is closing his speech, he is evidently not at the bottom, but at the top of the new viaduct. On it he proposes to descend to Hell, l. 394; on it he does descend to Hell-gate, l. 414; furthermore to reach the terrestrial paradise Sin and Death must descend, l. 398;—all three of them are "near Heaven's door" l. 389. Has the poet in closing the scene forgotten where he began it? That seems incredible. Have we then just here evidence of inadvertence on the part of some amanuensis? This also seems incredible, for there is no one word or phrase failure to catch which would account for the inconsistency.

This passage (330ff.) is of the greater importance because of its bearing upon the problem of the correct location of the head of "the new wondrous pontifice." Dr. Stopford A. Brooke, in his "Milton Primer," p. 87, makes the structure terminate at "the base" of the newly created cosmos, while Professor Maasson and Dr. Orchard carry it higher, even to the summit, hard by the foot of the Golden Heaven-stair. The parallelism in function between the celestial stair and the infernal bridge favors Dr. Brooke's interpretation, but the passage before us is clearly against it. If any reader of THE DIAL will harmonize the data of this problem, he will surely place many students under obligation. Even a conjecture should be of value.

W. F. WARREN.

Brookline, Mass., Feb. 19, 1915.

#### IMPERIAL JAPANESE POETRY.

(To the Editor of THE DIAL.)

The late Emperor, Meiji Tenno, as he is posthumously known, and the late Empress, were both proficient and prolific in the production of the famous Japanese short poem. The present Emperor and Empress seem to be following in the footsteps of their predecessors. The following translations of some of their recent poems will indicate how their minds are occupied at the present time. The first three are by the Emperor; the remaining two by the Empress.

"If life, for country's sake men give,  
How shall dependent loved ones live?"

"The fortress hard to take!  
Alas! the children, wives,  
Set mourning for the sake  
Of those who gave their lives!"

"As monuments sublime war trophies stand.  
Their cost? The lives of men throughout the land."

"See! Skilled of hand and brave of heart,  
Kind women into service press,  
From homes and little ones apart,  
The soldiers' ills to heal and bless."

"The widowed ones, how shall they spend their years?  
Their keepsakes, soldiers' letters, stained with tears!"

I might add that the work of translation and versification has been done by Mr. D. Miyake, of the Japanese Navy, and Professor Philip Henry Dodge.

ERNEST W. CLEMENT.

Tokyo, Japan, Feb. 2, 1915.

## The New Books.

### ONE WHOM THE GODS LOVED.\*

Not having a heart "dry as summer dust," Edward Rowland Sill was not one of those who are suffered to "burn to the socket," but rather did he belong among those favorites of heaven to whom an early death is benignantly granted. Five and forty years was his allotted span, and it sufficed him for such rare and exquisite self-expression in word and deed, in prose and verse and daily conduct, as will long be an inspiration to those qualified to appreciate what his too-short life and his too-modest contribution to literature stood for. Of these discerning few is his present biographer, Mr. William Belmont Parker, who is also the editor of his collected poems, and who, as he tells us, more than ten years ago, in a burst of enthusiasm and admiration, entered upon this more important task now so happily completed. When half-way through his work as originally planned, the author came under the influence of that master-biographer, Leslie Stephen, and turned back to make his book as far as possible an autobiography of Sill, drawing largely upon the latter's correspondence and other writings for the purpose. For it was a dictum of Stephen's that "nobody ever wrote a dull autobiography," and that though "the biographer can never quite equal the autobiographer," yet "with a sufficient supply of letters he may approach very closely to the same results." Thus, while no one can tell how good Mr. Parker's work as first conceived would have been, it is certain that the actual production, with its copious extracts from Sill's unpublished manuscripts, epistolary and other, gives a clear and vivid impression of what manner of human being here confronts us.

"Like most American men of letters," the opening chapter begins, "the author of 'Opportunity' and 'The Fool's Prayer' was a native of New England." Windsor, Connecticut, was his birthplace; April 29, 1841, the date of his birth. He was a descendant of Presbyterian and Congregational ministers on his mother's side, of physicians and surgeons on his father's, and his ancestral tree is rich in Walcotts, Grants, Edwardses, Ellsworths, Rowlands, Allens, and representatives of other good old New England families. Early left an orphan, Sill had no very permanent place of abode in all his life. An uncle's house at Cuyahoga Falls in Ohio was always open to him, and it was there and at another uncle's

in Pennsylvania, and finally at Exeter, that he spent the years devoted to preparation for Yale, whence he was graduated at twenty. A voyage to California then followed, and half a dozen years of changing occupations in that new land, after which came marriage, a brief taste of theological study at the Harvard Divinity School, six weeks of journalism in New York, two years of high-school principalship and superintendency of schools at Cuyahoga Falls, twelve of teaching in California, including nine years in the chair of English at the State University, and, finally, from 1883 until his death in 1887, literary pursuits at Cuyahoga Falls with no daily grind of recitations and lectures. But from his college days to the end Sill was addicted to writing, with brilliant success in competition for academic honors, but apparently never with any consuming desire to see himself in print. On this point he said of himself in later life, in writing to an editor and friend:

"I don't think other people feel the way I do about that. When a thing is written, they have a trembling hope, at least, that it is good, and anyhow wish to have it used. But you should see the equanimity with which I write thing after thing — both prose and verse — and stow them away, never sending them anywhere, or thinking of printing any book of them, at present, if ever. Sometimes I do think I will leave a lot of stuff for some one to pick out a post-humorous volume from — but more and more my sober judgment tells me that other people have seen or will see all that I have, and will state it better."

This lack of eagerness for public fame both contributes to the charm he exerts over us and helps to account for the veil of anonymity he chose to throw over much of his best literary work. It was in the unpretentious "Contributors' Club" of the magazine edited by his friend Aldrich that he most frequently appeared in his choice bits of unsigned prose, and it was in the same monthly periodical that he first came somewhat conspicuously into public view as a poet. Even as a poet of whose merit Aldrich delighted to regard himself as the discoverer, Sill would fain have remained unknown by name. He writes to the editor: "I like the anonymousness of the Contributors' Club. Would you not as soon print poems for me unsigned?" Occasionally he was permitted to use a pen-name, partly to avoid any seeming excess of his verse in the magazine. On the subject of pseudonymity occurs this characteristic utterance in one of his letters to Aldrich:

"It may be said — but a man would be in danger of printing (or offering for print) things that he would have made better if his own name were to go with them. No, I think not. If he had a perma-

\* EDWARD ROWLAND SILL. *His Life and Work.* By William Belmont Parker. Illustrated. Boston: Houghton Mifflin Co.

ment mask he would be more sensitive about this even than his own proper face, and would do his best for it."

Significant of his modesty and of his unwillingness to bear the responsibility of anything short of the best possible in his art, is the fact that only one slight volume, "The Hermitage, and Other Poems," was given by him to the public; what else we have from his pen in book form is of the posthumous sort which he wittily but not quite accurately chose to regard as "post-humorous." This anxious concern about the products of his pen appears again and again in his correspondence—so often as possibly to arouse a suspicion of mock modesty, unjust though such a suspicion must be held by his admirers—and it is found in an amusing form in a letter to Aldrich that is worth quoting, in part, at this point, largely because it shows how far the writer had strayed from the rigid orthodoxy of his Presbyterian ancestors. He writes, under date of June 9, 1885:

"Do you want to do me a great favor? I don't know in the least what your proclivities (or declivities) are in the way of religious matters, but I am going to assume that yours are not far away from mine—enough to ask you, if you are naturally in the way of seeing manuscripts, submitted to the firm for publication, to look into an essay I sent them (with some others) entitled 'The XIXth Century'—along toward the end of it—and purloin certain pages treating of the Christian Church as a nuisance and a fraud—if it is likely, otherwise, to be read by some members of the firm (I don't in the least know who or what they are)—some very conservative, elderly, religious, sensitive, choleric, old-fashioned gentleman with gold-spectacles and high collar, and a pew in church and gold-headed cane—who hates George Sand and Herbert Spencer (by reputation) and loves Joseph Cook. Is there such a fearful catastrophe imminent as that such a man should read my essay and be made really ill by it?"

Almost twenty years earlier the conviction had begun to force itself upon Sill that he could never be other than a non-conformist, that he must live his own life and think his own thoughts in entire independence. Hence, in part at least, the severing of his connection with the University of California, where in his day a free-thinker was not exactly a *persona grata*. Hence also, still earlier, his departure from Cambridge and his farewell to the study of theology. "There could be no pulpit for me after going through there," he says, "except as an independent, self-supported minister, which of course is open to any one with a purse. I came reluctantly to that conclusion. Another person, even with my opinions in theology, might have judged differently. It is no sentimentalism with me—it is simply a

solemn conviction that a man must speak the truth as fast and as far as he knows it—truth to him. I may be in error—but what I believe is my sacred truth, and must not be diluted. When I get money enough to live on I mean to preach religion as I believe in it. Emerson could not preach, and now I understand why." Hence, once more, his inability, as a mere youth, to conduct himself as a model student at the hide-bound Yale College of his day; and in the light of his subsequent development one is not surprised to find him chafing under meaningless restraint, breaking arbitrary rules, and rusticated at the end of Freshman year for neglect of college exercises, which included perfunctory and undevotional chapel attendance sixteen times a week.

Of Sill's variety and brilliancy of endowment we get a hint from the testimonies of classmates printed in the biography. Governor Baldwin, of Connecticut, finds written in his diary of those student days: "We haven't got much of a class, but Sill is somewhat of a genius, to be sure." Before his first year of college was half completed this was the general verdict concerning him. Another classmate recalls that "despite his slight figure, he had a beautiful rich bass voice; and he had, of course, as lyric poets must have, a genius for music. He could play on any instrument he took a notion to, with very little practice. Yet I don't remember that he sang in the choir. Perhaps he would have been apt to refrain in those rebellious years, because of distaste for the service." It appears that at one time he thought seriously of training himself to become an organist. That was in the first California period, when also he came within a little of adopting the stage as his profession, and when too he made trial of the law (or gave some thought thereto), of ranching, of bank-clerking, of post-office work, for a season coquetted with the notion of studying medicine, and doubtless turned his eager and active mind in many other more or less promising directions besides. As an actor or as a musician there is reason to believe he might have won distinction; as an expounder of the "nice sharp quilllets of the law" he would have been a ludicrous misfit; and as a healer of the sick he would, despite his gentleness, his sympathy, and his tenderness, have rebelled against the monotony and the drudgery of the calling.

As already intimated, the author has done well to let Sill tell most of his own story, and to withhold, so far as the present work is concerned, such excursions in "essay and criticism" as had been included in his first plan. The real Edward Rowland Sill was what his

lovers were waiting for, and this is what Mr. Parker's book, written with the sanction and help of Sill's relatives and friends, and well provided with portraits and other illustrations, now faithfully presents.

PERCY F. BICKNELL.

#### CLASSICS ON THE ART OF PLAY-MAKING.\*

When the new Hall of Philosophy at Columbia University was opened in 1911, two rooms were allotted to Professor Brander Matthews in which to house the dramatic museum it had long been his ambition to establish. The larger of these rooms now contains a dramatic library of several thousand volumes; a considerable proportion of which are the gift of Professor Matthews himself, while the smaller has been set apart for the exhibition of an historical series of models, illustrating the successive stages in the development of the drama from the days of the Greeks to the present time. Many of these models have already been installed; a few, such as the Palladian Theatre at Vicenza and the theatre built by Richelieu in the Palais-Cardinal, await a patron's bounty, all the models displayed being the gifts of individuals. Although still incomplete, this exceptional museum contains in miniature the Athenian Theatre of Dionysus, a platform of a French mystery play, a pageant-wagon of an English mystery, a platform in a Tudor inn yard, a stage-set of the Italian comedy of Masks, a multiple-set at the Hotel de Bourgogne and the Fortune Theatre, a fairly complete historical series with which to make plain to the student the development of the drama from the days of the Greeks to the time when Molière, inspired by Italian mask comedy, created the modern drama.

No true student of the stage will gainsay the practicality of this museum. Indeed, as Professor Matthews says in his prefatory note to its catalogue:

"In so far as the drama is within the limits of literature it can be studied in a library; but in so far as it is outside the limits of literature, it needs for its proper understanding a gallery and a museum, containing the graphic material which will help the student to reconstruct for himself the conditions under which the masterpieces of the great dramatists were originally performed—the

conditions in conformity with which they were composed."

With this pronouncement all those who really know the stage and its functions will agree; for although we may read dramatic masterpieces while sitting in a comfortable library chair, we should not forget that they were written to be seen on the stage. In other words, unless we can visualize the size and arrangement of the theatres in which they were played, as well as the character of the audiences to which they made appeal, we cannot rightly estimate the work of such masters as Sophocles, Shakespeare, Molière, and Goldoni. As an aid to this necessary visualization, Professor Matthews's museum stands unique. The Comédie Française possesses certain models illustrating plays it has produced; while at the Clara-Ziegler Haus in Munich, there is a museum showing the history of the German stage; yet neither of these chauvinistic collections, nor the Museo Teatrale in the Scala Theatre at Milan, shows the successive stages in the development of the drama throughout the world.

To perform this latter function is the aim of the Dramatic Museum of Columbia University,—an institution which should rightfully have been called the Brander Matthews Museum, so entirely is it the creation of its founder. The Professor of Dramatic Literature at Columbia has not been content, however, to confine his efforts to those of the librarian or curator; the same reverence for professional stage-craft which led to the establishment of his museum as a laboratory for his students having inspired the publication of several series of papers to be known as the Publications of the Dramatic Museum of Columbia University. The first of these, recently published by subscription in an edition of three hundred and thirty-three copies, consists of four neat little volumes on the art of play-making, comprising respectively: "The New Art of Making Plays," by Lope de Vega, translated by Professor William Tenney Brewster, with an introduction and notes by Professor Brander Matthews; "The Autobiography of a Play," by Bronson Howard, with an introduction by Mr. Augustus Thomas; "The Law of the Theatre," by M. Ferdinand Brunetière, translated by Mr. Philip M. Hayden, with an introduction by Mr. Henry Arthur Jones; and "Robert Louis Stevenson as a Dramatist," by Sir Arthur Wing Pinero, with an introduction and a bibliographical appendix by Mr. Clayton Hamilton. Although his name appears here solely as author of the introduction to one of these booklets, Professor Matthews is as en-

\* PUBLICATIONS OF THE DRAMATIC MUSEUM OF COLUMBIA UNIVERSITY. Comprising: *The New Art of Writing Plays*, by Lope de Vega, translated by William T. Brewster, with Introduction by Brander Matthews; *The Autobiography of a Play*, by Bronson Howard, with Introduction by Augustus Thomas; *The Law of the Drama*, by Ferdinand Brunetière, with Introduction by Henry Arthur Jones; *Robert Louis Stevenson as a Dramatist*, by Arthur Wing Pinero, with Introduction by Clayton Hamilton. New York: Dramatic Museum of Columbia University.

tirely the originator and editor of these publications as he is the founder and curator of a dramatic museum in the catalogue of which he is not recorded as functioning in any capacity whatsoever,—a self-effacement notable in an age when the rays of the lime-light are sought even by college professors.

Turning from this exceptional modesty to the four enlightening volumes Professor Matthews has edited, it may be said forthwith that here is both solid shot and canister with which to rout the ardent enthusiasts whose self-imposed task is to "uplift" the drama. Indeed, with the exception of M. Brunetière, the authors of these papers on play-making may be classed as commercial dramatists, who believe that the function of the theatre is to please and not to preach. As Mr. Henry Arthur Jones writes the introduction to this single exception to Professor Matthews's rule that papers on play-making should be written by makers of plays, the voice of the practical man may be said to be raised even here. Moreover, Mr. Jones's scintillant introduction quite eclipses in interest M. Brunetière's didactic holding of his pet thesis that a play "is the spectacle of a will striving toward a goal, and conscious of the means which it employs." In contravention of this theory, Mr. William Archer has insisted that a play is a crisis not a conflict. But Mr. Jones frames a law of his own. "Drama arises," he says, "when any person or persons in a play are consciously or unconsciously 'up against' some antagonistic person, or circumstance, or fortune."

Whether a drama be a conflict, a crisis, or a case of "up against it," is of minor importance, the elusive art of play-making being to hold the interest of an audience. To place a person or persons in a play "up against" something that will get over the footlights is the problem that confronts the dramatist, and it matters little whether that something be defined as a conflict or a crisis, provided it be novel enough to excite interest or human enough to inspire sympathy. Moreover, the test of the box-office is also the test of time, since a play that does not appeal to its own age sufficiently to gain at least a respectable hearing will not live long enough for posterity to become aware of its existence.

Knowing his contempt for the closet-drama, one suspects Professor Matthews of having published these instructive papers on play-making in order to confound the "high-brows," for the voice of the successful dramatist inevitably conjures up the spectre of commercialism. Listen to Lope de Vega, as commercial a dramatist as ever wrote:

"True it is that I have sometimes written in accordance with the art which few know; but, no sooner do I see coming from some other source the monstrosities full of painted scenes where the crowd congregates and the women who canonize this sad business, than I return to that same barbarous habit, and when I have to write a comedy I lock in the precepts with six keys, I banish Terence and Plautus from my study that they may not cry out at me; for truth, even in dumb books, is wont to call aloud; and I write in accordance with that art which they devised who aspired to the applause of the crowd; for since the crowd pays for the comedies, it is fitting to talk foolishly to it to satisfy its taste."

The authorship of some two thousand or more plays is attributed to this same Lope de Vega, yet his name spells Spanish drama. As Professor Matthews says, in his introduction to Lope's "New Art of Writing Plays," "it was he who made the pattern that Calderon and all the rest were to employ." Here is the pattern drawn by this master craftsman:

"Do not spend sententious thoughts and witty sayings on family trifles, . . . But when the character who is introduced persuades, counsels, or dissuades, then there should be gravity or wit . . . If the king should speak, imitate as much as possible the gravity of a king; if the sage speak, observe a sententious modesty; describe lovers with those passions which greatly move whoever listens to them . . . Let him [the playwright] be on his guard against impossible things, for it is of the chiefest importance that only the likeness of truth should be represented . . .

"In the first act set forth the case. In the second weave together the events, in such wise that until the middle of the third act one may hardly guess the outcome. Always trick expectancy; and hence it may come to pass that something quite far from what is promised may be left to the understanding."

To study further the laws of dramatic construction, except in practice, is largely futile; since, in the words of the late Bronson Howard, "when all the mysteries of humanity have been solved, the laws of dramatic construction can be codified and clearly explained; not until then." Yet this lamented American has himself framed a vital law of construction in his edifying "Autobiography of a Play." "A dramatist," he holds, "should deal so far as possible with subjects of universal interest, instead of with such as appeal strongly to a part of the public." Realizing, as have all successful dramatists, that a stage appeal must not be made to "hearts here and there," but to "a thousand hearts at once," he reaches the logical conclusion that "love of the sexes is most interesting to that aggregation of human hearts we call the audience."

To Lope de Vega's epitome of the art of play-making and Bronson Howard's sane rule of selection should be added Sir Arthur Wing Pinero's definition of *strategy* as "the general laying out of a play," and *tactics* as "the art of getting the characters on and off the stage, of conveying information to the audience and so forth." To complete this *vade-mecum* for the playwright, it is necessary to turn to *La Critique de l'École des Femmes*, a dramatic polemic written by Molière to confound the "high-brows" of his day. In scorn of their "rules made only to embarrass the ignorant and deafen the rest of us," Molière thus frames the one universal law, not only of the drama, but of every art:

"I should like to know whether the great rule of all rules is not to please, and if a play which has attained that end has not travelled a good road? Can the entire public be mistaken, and is not each one capable of judging of the pleasure he receives?"

The drama is the most democratic as well as the most contemporary of the arts; its appeal being made not to people of the future but to those of the present, not to one class but to all. If a play pleases the public of its own time, has it not, as Molière says, travelled a good road? Moreover, can the entire public be mistaken? This question is answered by Sir Arthur Wing Pinero in his paper on "Robert Louis Stevenson as a Dramatist." "The instinct," he says, "by which the public feels that one form of drama, and not another, is what best satisfies its intellectual and spiritual needs, at this period or that, is a natural and justified instinct."

A dramatist may rise to a moral plane as high as the ideals of his public, or debase his talents to the limit of police toleration; but he cannot disregard the instinct of which Sir Arthur speaks, without failure as the penalty. It should be apparent, therefore, that if in a particular age this instinct is either vicious or crass, the public, rather than the stage, needs "uplifting," a task for the accomplishment of which a cohesion of all the moral elements in the community, rather than the ardor of a few zealots, is required.

Another pertinent lesson in stage-craft is taught by Sir Arthur Wing Pinero in his analysis of the failure as a dramatist of so dramatic a novelist as Robert Louis Stevenson. The prizes of the dramatist were to Stevenson's thinking "out of all proportion to the payment of the man of letters"; therefore the theatre was "a gold mine," upon which to keep his commercial eye. However, he failed to secure its ingots, because, as Sir Arthur says, "he played at being a playwright."

The art of play-making, which the eminent dramatist just quoted so aptly defines as "compressing life without falsification," is too serious an art to play with. Stevenson approached the dramatic gold mine believing he had only to scratch the earth in order to disclose the ingots. These, alas! lie far beneath the surface. Only by infinite patience and skill may they be unearthed.

To the novelists who share Stevenson's contempt for the drama, as well as to the enthusiasts engaged in elevating it, the admirable booklets Professor Brander Matthews has modestly issued in the name of his pet achievement are recommended as pertinent reading. Papers on the art of acting by Talma, Coquelin, William Gillette, etc., are to be added in the autumn to these publications of the Dramatic Museum of Columbia University. That they may prove as illuminating as the present group on play-making should be the wish of all who have the welfare of the drama at heart.

H. C. CHATFIELD-TAYLOR.

#### EUROPEAN TRAVEL IN THE EIGHTEENTH CENTURY.\*

If not quite a pioneer in the rich field of early European travel, Professor Mead is one of the first to work systematically therein. Miss Howard's "English Travellers of the Renaissance," Mr. Bates's "Touring in 1600," and most other detailed studies have dealt mainly with the sixteenth and seventeenth centuries. Babeau's "Les Voyageurs en France," though covering about three centuries, is limited to one country. Professor Mead has therefore limited himself to the eighteenth century, with an occasional glance backward and forward, and, in the nature of things, to those countries (France, Italy, Germany, and the Low Countries) which were generally included in the conventional grand tour.

Foreign travel for the avowed purpose of education—of becoming "the complete gentleman"—may be said to have begun in Elizabethan times, and owing to the heavy expense involved was limited to the upper classes. With occasional interruptions due to war, the stream of Continental travel continued, and in the eighteenth century travelling became, relatively, so easy that large numbers of young Englishmen were constantly to be found in the great centres of the countries chiefly visited. So numerous, indeed, did they become that it was not easy for a Briton to

\*THE GRAND TOUR IN THE EIGHTEENTH CENTURY. By William Edward Mead. Illustrated. Boston: Houghton Mifflin Co.



get away from his countrymen for the purpose of acquiring the language. This, however, did not seriously trouble many Englishmen, who cared little about learning foreign languages. The indifference of Englishmen to the Continental vernaculars has always been marked.

It was of course a far different Europe that the eighteenth century tourist saw from that of to-day. It was the Europe of pre-Revolutionary days, before the social order had been transformed. France had not yet got away from the fatal centralizing policy of Louis XIV. Spain was "in full decadence." Italy was at the lowest ebb of her decline; "no man could take pride in the name of Italian." Germany was slowly recovering from the Thirty Years' War, and was "inert and unprogressive, feudal in spirit and practice, and everywhere divided against itself." The Low Countries alone were on the whole free and prosperous; except Belgium, whose commercial expansion was blocked by Holland and England.

The impression left by Professor Mead's chapters on Water Travel, Roads, Carriages, and Inns is that tourists were courageous to travel at all. The railways have completely revolutionized travel; by making it easy to get over the country they have vastly increased the number of travellers, and thus have forced an improvement in accommodations and—at least a partial—change of heart on the part of innkeepers, who now realize how essential it is to make travellers comfortable. Before the advent of steam, however, travel both by land and by water was "no unmixed delight." In 1787 Arthur Young spent fourteen hours between Dover and Calais. On the Continent travel by water was much more common than now. One could go from Paris to Lyons by water (ten days, thirty-five livres, or about \$6.75); the water journey from Lyons to Avignon alone required three days. To avoid the Alps, many preferred the Mediterranean trip from Marseilles or Nice to Genoa, even with its possibility of sea-sickness and its danger of capture by the dreaded Barbary pirates. In Germany the Rhine, the Elbe, and the Danube were utilized as far as possible, and in the Low Countries water travel was well organized. James Edward Smith says that the convenience and pleasure of travel in Holland and Flanders "can hardly be conceived from description."

Land travel was scarcely less difficult than in former times, and was vastly more tedious than now. French roads were better than Italian. Naples had practically no roads at

all except that which led to Rome, and this was in winter so bad that "one ran great risk of being swallowed up in the mud-holes." German roads were notoriously bad; improvements did not begin till 1753. In Nugent's time (about 1756) post wagons made about eighteen miles a day. In Hanover, as late as 1826, John Russell reports, scarcely outside the gates the wheels of the coach sank up to the axle-tree.

Unless one could afford one's own vehicle, one travelled in the diligence—a vehicle which grew in massiveness until those used by Fenimore Cooper were "as large as an ordinary load of hay, carried twenty or thirty passengers, and weighed five tons." Many preferred the post-chaise, which was more expensive. From Calais to Paris (thirty-two posts) a single post fare in 1756 cost about \$21.75; two could do it for \$31.50. Private coaches were very expensive. In Italy one could travel "with post-horses; with a vettura or hired coach or calash in which they do not change horses; and, finally, with a procaccio or stage-coach that undertakes to furnish passengers and necessary accommodations on the road." The German post wagon was much more clumsy and unwieldy than the French, and went only about three miles an hour.

The inns left much to be desired, and their wretched condition compelled travellers to take much more luggage (both linen and provisions) than is necessary to-day. Beds were likely to be damp and dirty; there were only the most primitive sanitary arrangements. In Italy and Germany especially the food, except in the large towns, was often poor or ill cooked; and as Smollett remarks, a common prisoner in the Marshalsea or King's-Bench was more cleanly and commodiously lodged than travellers were in many places between Rome and Florence.

Yet in spite of these drawbacks, the attractions of travel proved too strong to be resisted. In the "Letters Concerning the Present State of England" (1772) it is said that "where one Englishman travelled in the reigns of the first two Georges, ten now go on a grand tour." The number who travelled chiefly for the purpose of improving their minds and gaining intelligence, however, does not seem to have been relatively very great. Few were well prepared to reap the maximum advantage from foreign travel. At the university a man "could not avoid picking up the rudiments of Latin and Greek and some bits of information about ancient Rome and a few other cities, but of the topography, the history, the government, the art,



the architecture, the social conditions of the countries he intended to visit, he was . . . often disgracefully ignorant." Many still favored the plan of sending boys abroad in care of a tutor; but the number of competent tutors was small indeed.

Attempting some generalizations, Professor Mead thinks that the average English tourist was incompetent to form a judgment of the people of the Continent. "Perhaps the most striking characteristic of the ordinary run of English travellers was their insularity and their unreadiness to admit the excellence of anything that was unfamiliar." Yet Englishmen who chose to be popular on the Continent were often remarkably so. They "had a reputation for fair dealing, and for keeping their promises."

Likewise Englishmen were unable to estimate fairly the art and architecture of the Middle Ages. "To many an Englishman Italy was interesting chiefly as a vast museum of antiquity which enabled him to vivify his recollections of the classics." Addison at once occurs to those familiar with his travels, as of this class. On such men the glories of mediæval Gothic made no impression.

The change of attitude which took place toward mountain scenery in the eighteenth century has been often commented upon. St. John's view, as late as 1787, is typical of many:

"Far off lay the mountains of Switzerland, forming a most awful and tremendous amphitheatre. When first I turned my glass upon them, if I may so express myself, and brought their terrors closer to my eye, I started with affright! . . . Perhaps on approaching, and having them continually in view, they would not appear so dreadful as at first; but even yet at so great a distance, I could not behold them through a glass without terror." Gray was one of the first to admire mountain scenery, and there seem not to have been many who followed him, at least for a long time. The failure to appreciate the Alps, the Pyrenees, and the Apennines was probably due to two things: first, men's preoccupation with "the proper study of mankind"; and secondly, the difficulties experienced in traversing these barren and forbidding regions. As these difficulties gradually diminished, Gray's delight in the sublimity of mountain scenery found an echo in many hearts. William Coxe wrote to his friend William Melmoth in August, 1776:

"I have now visited the sources of three great rivers in Switzerland, and traced their impetuous progress through a tract of country, in which nature has exhibited the grandest and most august of her works. But it is impossible adequately to describe these majestic and astonishing scenes! In

description they must all appear nearly the same; yet, in fact, every river, cataract, rock, mountain, precipice, are respectively distinguished by an infinite diversity of modifications, and by all the possible forms of beauty, magnificence, sublimity, or horror. But these discriminating variations, though too visibly marked to escape even the least observing eye, elude representation, and defy the strongest powers of the pen and pencil."

Yet with all his obtuseness and his inability to make the most out of his opportunities, the Englishman must have got more out of his travels than we generally give him credit for. We are accustomed, following Matthew Arnold and some others, to think of John Bull as a singularly obstinate and conservative person. Yet we shall have to admit that in Britain new ideas have made steady if slow progress. The most flexible of British minds — Shakespeare, Burke, Arnold himself — have been leaders of many. The success of British colonial policy in these latter days shows that Burke's view has at length prevailed; and we cannot help thinking that something of this change of attitude is due to the observing British travellers who have penetrated to the ends of the earth. And if for a few years following the present war the English and the Germans could frankly explore each other's country (forgetting all about spies), it is safe to say that there would never be a repetition of the crime that is now being perpetrated on the innocent bystanders of Europe.

Professor Mead has succeeded in producing a volume which is both entertaining and of high scholarly value. Typographically the book leaves nothing to be desired; and the eleven illustrations have been well chosen. We dislike to have all the notes relegated to the back; nothing of importance is gained, and hunting for the notes where they are wastes too much time. There is an adequate bibliographical note (supplementing Pinkerton), and a good index.

CLARK S. NORTHUP.

#### CHARACTER-READING THROUGH THE FEATURES.\*

Since Aristotle's day, at least, men have diligently searched for a key with which to let themselves into the inner life of their fellows; and no subject of study seems to have been so fascinating and at the same time so elusive as this one. The ancients sought to solve the great mystery by comparing the features of man with those of animals, on the principle that likeness in features denoted similarity in

\* CHARACTER READING THROUGH ANALYSIS OF THE FEATURES. By Gerald Elton Foebooke. Illustrated by Carl Bohnen. New York: G. P. Putnam's Sons.

intellectual and temperamental traits. They assumed, for instance, that a man with a leonine brow must have a lion's characteristics, while a man with a canine brow must have the traits of a dog. This mode of approach to the secrets of character has been the favorite one, though not the only one, all the way down to our own day. Mr. Fosbrooke's "Character Reading through Analysis of the Features" is based in part on this conception, and in part on the doctrine that a particular formation of features denotes a special sort of intellect and type of character. But the author does not depend entirely on analysis of the features in a strictly anatomical sense. At times he bases his "reading" on the *expression* of the features, rather than on their form, size, and relation. The frontispiece is a picture of a woman, and bears the title, "Concentration." It is evident that the author intended the reader to get the idea of concentration from the expression of the woman's face,—the lines of strain in the brow and about the eye,—and from the attitude of her body; and not from the size and shape of her nose, ears, or chin, the color of her eyes and hair, the construction of her lips, or any other anatomical characteristic.

The sketches for the various types of each feature are unusually good. The impression which a hasty turning of the leaves makes upon one is that there will be some interesting secrets revealed in this book, and that students of human nature will get suggestions from it which they can utilize in classifying people. But the critical reader will be disappointed when he comes upon Plate I., for this is a reproduction of the conventional phrenological chart in which all the varied faculties of the soul are localized in the left hemisphere of the brain. What the right hemisphere is used for is a mystery about as profound as the other mysteries discussed in the book. A dozen or so of the faculties, such as "language," "form," "size," "weight," "color," "order," and "calculation," are located over the left frontal sinus and below the left eye. The author says that the "bump" theory in character-reading was exploded years ago; and yet he endorses this phrenological chart, and relies upon it in his analysis of concrete cases in the latter part of the book. It seems extraordinary that in the light of modern research on the brain anyone should locate "ideality," "sublimity," "hope," "spirituality," "veneration," and "conscientiousness" in the upper middle region of the left hemisphere. It has been shown literally hundreds of times that this is the general motor region which regulates the movements of the

dextral half of the body. If one should be injured in the left hemisphere where the chart localizes "spirituality," he would be paralyzed in the right leg. He probably would not have any more or any less spirituality than he had before. If one should expose this area and stimulate it, the right leg of the subject would respond; but there would be no spiritual demonstration whatever. But the most amazing feature of this phrenological chart is the location of the language faculty underneath the left eye. Modern research has shown that the vocal language centre is in the middle motor region of the left hemisphere. The visual language centre is in the occipital lobe. The graphic language centre is differentiated out of the general right-hand centre in the left hemisphere, and the auditory language centre is in the auditory region of the brain. How anyone in these times can continue to befuddle the layman by pretending to read linguistic ability from an examination of the topography of the region below the left eye is inconceivable.

There are many conflicting statements in the book,—although no more than in any book which attempts to delineate character on a physiognomical basis. One may read that a certain face shows in the forehead "reflective and perceptive formation, ability to reason from cause to effect, good comparative powers, natural knowledge of human nature, constructive and executive ability, reverence, firmness, and a love of approbation, a desire to learn, power of judgment as to size and weight, mental order well developed resulting in a good memory. Eyebrows show indications of irritability, the eye shows observation, penetration, and intellect. Upper eyelids show selfishness, self will, and self satisfaction."

What little progress psychology has made in trying to differentiate the characteristics and powers of individuals has led to the view that the strongly reflective type of person, one who has marked ability in reasoning from cause to effect, is likely to be lacking in executive ability. Again, the psychologist has been able to show that there are as many kinds of memory as there are kinds of perceptions and ideas, and to say that the forehead shows that one has a good memory is indeed humorous. Often in this book one reads that the forehead shows lack of concentration, while the nose shows just the opposite, the lips something else, and the chin still something different. What kind of a theory of mind can a person have who believes that mental characteristics are revealed in anatomical traits, when different traits suggest diametrically opposite abilities?

If those who are engaged in an attempt to develop a science of character-reading would take their cue from Darwin, they might in time give us something which would be of service; but when they base their "readings" upon phrenology and physiognomy, they are certain to lead their followers into blind alleys. Darwin showed that the fundamental emotions are revealed in characteristic muscular movements and adaptations of the body as a whole, and of the more mobile parts of the face, hands, etc. These muscular activities were once of service in the struggle for existence, and they have persisted even down through human life in more or less modified and complicated forms. Darwin also showed that certain of the very general intellectual traits, such as attentiveness and concentration, are revealed in specific muscular adaptations; and the frontispiece in Mr. Fosbrooke's volume illustrates this very well. But no man has ever shown any connection whatever between the expression of the eyes, the lips, etc., and particular types of thinking, as in physics, chemistry, psychology, philosophy, history, etc. And still there are many persons who imagine that every intellectual activity is revealed in some kind of characteristic tension or adaptation of some or all of the features.

A large proportion of American people have apparently not yet grown out of their superstitious feeling about the reading of character. They still think that someone has discovered the connection between every "attribute of the soul" and the construction and expression of the features. Superstitious people of this sort read the analyses of features such as appear in books like the one under review, in which a great multitude of the most general activities, abilities, and attributes are enumerated; and they will feel that they are in the presence of a great revelation of subtle truth, when they are really only being plunged deeper and deeper into confusion. The author is probably not under as great an illusion as his readers will be, for in his chapters on "How to Read Faces" and "The Knowledge of Physiognomy and Its Uses" he does not make a definite statement applying his own principles, though he does this for the concrete types presented in the last chapters of the book. But how can anyone test the accuracy of his analyses when they concern only imaginary persons designed by the artist?

It may be added that the artist has done his work admirably, and that the book is attractively made on the physical side.

M. V. O'SHEA.

#### A SKETCH OF THE ENGLISH DRAMA.\*

Professor Schelling is so well known as an authority on Elizabethan drama that one approaches his treatment of that field with assurance, knowing that even if it were nothing more than a condensation of his large work on the subject it would be well worth while. The chief question concerns his treatment of the later periods, in which the whole subject of English drama is so much less attractive, and has been so much less put in order by scholarship, than in its greatest age. Here, also, it may be said at once, there is little but praise called forth either by Professor Schelling's judgments in themselves or by his frank but urbane manner of pronouncing them. In respect to the matter of proportion, however, some greater doubt may be felt. Admitting the immensely preponderant interest of the Elizabethan and Jacobean periods, the dreariness of English drama in the neo-classical age, and the still tender youth of the fresh growth of the form in our own time, yet to give substantially two hundred pages out of 330 to the matter from Lyly to Davenant, and but forty to the entire eighteenth century, with some sixteen for the nineteenth, is open to question. The really large product of the eighteenth century in serious literary drama, while of course of no corresponding intrinsic excellence, leads the student to desire some careful consideration of it, if for no other reason than to explain its limitations.

The great value of the important portion of the book, that dealing with what may be called Professor Schelling's own period, is the topical analysis of the rich material it affords, according to which the several types, such as romantic comedy, the "drama of everyday life," and the like, are separately accounted for with brevity and sureness. This is the method of the author's large work, "Elizabethan Drama," and in that instance it has sometimes been found troublesome because of the effect in separating rather widely matters chronologically akin; but in a book of the present compass there can be little question of its usefulness. And the writer has not permitted himself, even where so great condensation was demanded, to make his chapters mere lists and summaries, without distinction and individuality of style. On the contrary his agreeable personality is almost always present. Witness such an *obiter dictum* as this:

"In our own time the example of *Everyman* has begotten a progeny of contemporary plays, and created, even on the popular stage of England and

\* ENGLISH DRAMA. By Felix E. Schelling. "Channels of English Literature." New York: E. P. Dutton & Co.

America, a wholesome diversion from the dismal problems and trivial improbabilities that for the most part rule there."

Or this:

"The pathos of Shylock is totally of 19th century manufacture, and as absurd as it is gratuitous. It is referable, like our modern shudder at the robust punishment meted out to the Jew, to our emasculated contemporary sentimentality that habitually meddles with clumsy hand to interpose between human acts of folly and criminality and their logical consequences."

Another fine passage is on the relation between Ford and that modern romanticism whose faith is "in the divine guidance of passion"; but there is the less need to quote this because it is found in substantially the same form in the earlier and larger work.

Readers familiar with Professor Schelling's criticism will be prepared to guard themselves — unless they be of the same school — against his disposition to teach that Shakespeare could do no wrong. This is evidently not due to mere traditionalism, but to a truly devout and — one must admit — an intelligent faith in the methods of the great master's art. Yet it sometimes leads to results dubious at best. If Professor Schelling, for instance, finds the conclusion of "Measure for Measure" ethically satisfying (see page 100), he differs not only from Coleridge, who called it "a hateful work," but surely from very many of us. In "Othello" he seems to find a certain poetic justice of the old-fashioned sort (page 133), which again is at least questionable. And once more he refuses assent (page 186) to that view of Shakespeare's latest plays which recognizes a certain falling off in dramatic power, though this may now fairly be called the orthodox view, and to the present writer seems indisputable.

The bibliographical material in this volume is by no means so rich as in the author's similar volume on the Lyric, in the corresponding American series; but this is due to no fault of his, but to the plan of the general editors. Despite this, he has managed to include, in a number of valuable footnotes, apparatus sure to be very useful to the serious reader. The index is of the wholly mechanical and almost wholly useless sort; but this again is obviously the fault of the publishers. Nor is the proof-reading impeccable, though better than in Mr. Rhys's volume in the same series. Particularly distressing is the punctuation, whether due to unusual theories on the part of author or printer one cannot say.

When all is said of such details as these, whereon we critics thrive, this book remains a really notable achievement in the packing into small compass, by methods at once scholarly

and humane, of much riches. Few living men — doubtless no one else in America — could have done this special task so well. And it may be observed that while certain of these type-subjects — the lyric for instance, — are rather ill adapted to consecutive historical treatment, in the manner of the present series, the drama is of just the opposite character. It thrives in some sense as an organism, rather than in isolated individuals. The study of causes, effects, and quasi-biological relations, is nowhere more significant. It would be well if we could have, one day, a new edition of this volume, including a study of the recent development of English drama made with the same care which has been bestowed on the golden age of its youth.

RAYMOND M. ALDEN.

#### BRIEFS ON NEW BOOKS.

*Lincoln the apostle of democracy.*

Believing that "we have had no life written of Abraham Lincoln worthy of that great man," Miss Rose Strunsky courageously essays the task of worthily picturing to us the veritable Lincoln, the man of the people, "the apostle of true democracy," and of placing in a new and true historical perspective both the man and his time. While it is beyond dispute that Lincoln is so great a man, so noble a figure in history, and from manifold points of view so attractive a personality, that we can hardly have too many faithful and well-written accounts of his life, it is also not to be denied that already more than one able pen has traced without serious distortion the features of this perennially interesting man and shown with some clearness his abiding significance in our national history. Although Miss Strunsky declares that "the truth is we have not been taught how to tell of his life," many of us were of the impression that no ignoble attempt to achieve that end was to be found in the ten volumes of Nicolay and Hay's great work, as well as in such less elaborate undertakings as Miss Tarbell's careful book, Mr. William E. Curtis's account of "The True Abraham Lincoln," and, by no means least of all, the late Francis Fisher Browne's captivating volume, "The Every-Day Life of Abraham Lincoln." What Miss Strunsky would lay emphasis on, however — and it is an aspect of the subject not to be overlooked — is the moulding influence of his environment and his time in the production of the leader demanded at that particular period and in those peculiar circumstances. "We cannot tell his life by speaking of his life alone," she truly says. "We were looking for

our old-time hero of the sagas, and here came along one who made the people hero," she further tells us, and again: "We speak of one who was no more or less than the executive and administrator of the will of the people. Whatever were the ideals and desires and faults of the common people of his day were the ideals and desires and faults of Abraham Lincoln." This is paring down his native genius and force, his distinct individuality, rather unduly, and is making of Lincoln an opportunist and a time-server instead of a leader and the champion of a cause. The writer makes not slavery but "property in land" the real cause of the Civil War. Yet the southern plantation system would have been impossible without slavery, and thus the latter must still bear the responsibility commonly ascribed to it. Speaking of what the present-day American is striving for, the author closes her book with this reading of the signs of the times: "Behind the ægis of Lincoln he is advancing towards the new order of social control—small capitalistic and closely-knit together." Is it so certain that the day of large industrial and financial operations is near its sunset? The book, intelligently planned, agreeably written, and provided with half a dozen appropriate illustrations, is a welcome though hardly an epoch-making addition to the literature of its inexhaustibly fertile theme. (Macmillan.)

*Humors of  
the Scottish  
law-courts.*

The peculiarities of the Scottish character show themselves nowhere more unmistakably than in the clash of wits that takes place in a Scottish court of law. Hence the fund of amusing anecdote and character-sketch that such a book as "Some Old Scots Judges" (Dutton), by Mr. W. Forbes Gray, is likely to contain. It is not a work of laborious biographical research, but rather an entertaining compilation from such sources as Cockburn's "Memorials of his Time," Ramsay's "Scotland and Scotsmen," Kay's "Edinburgh Portraits," and Knight's "Monboddo and his Contemporaries," with such editorial touches as serve to set the several characters in their proper perspective and give a sufficient unity and proportion to the volume. Here we have, for instance, the bluff, unpolished Lord Braxfield airing his broad humor and his broader dialect on the judicial bench. "Hae ye ony coonsel, man?" he asks of Maurice Margorot, brought before him on a charge of sedition. "No," was the laconic answer. "Dae ye want to hae ony appointit?" he continues. "No," is the sarcastic rejoinder, "I only want an interpreter to make me understand what your

lordship says." It was the same incorrigible Caledonian who said of young Francis Jeffrey, fresh from Oxford and beginning his professional practice at the Scottish bar, "The laddie has clean tint his Scotch and fund nae English." To Jeffrey himself, in due time raised to the bench, the author devotes one of his most readable chapters. It is significant to find the man who, as first editor of the "Edinburgh Review," misjudged the poetic genius of others, equally at fault in estimating his own endowment as a writer of imperishable verse. "I feel," he wrote to his sister, "I shall never be a great man unless it be as a poet." In addition to the celebrities already named, the book has sketches of Lords Kames, Monboddo, Gardenstone, Hailes, Eskgrove, Balmuto, Newton, Hermand, Eldin, and Cockburn—all of the later eighteenth and earlier nineteenth centuries. Portraits of all are provided, and an unusually full index closes the book, which may be confidently commended to the lover of biographical anecdote and well-considered terse characterization.

*A study  
of musical  
psychology.*

In his clearly written and entertaining book, "The Musical Faculty" (Macmillan Co.), Mr. William Wallace endeavors to consider, in its abstractness as a part of the musician's inner equipment, the conscious activity which produces music. The noun in the title indicates the point of view from which the book is written. We had supposed that this was a phase of speculation somewhat overworn. The isolating of a section of the consciousness, and the elaborate treatment of this abstraction, leads generally to rather shadowy results. We are inclined to believe that there is no such thing as a musical faculty; but that the whole man, his entire development and achievement, all that he is and knows, go to the production of his aim,—in this case, an expression in sound of some profound insight or some overmastering experience. Nevertheless, this is a book full of interesting if not new analyses of various aspects of musical phenomena. Mr. Wallace maintains that the earlier composers had no individual development; they showed no growth in their compositions; their later works, like their earlier ones, were built upon the same model, and showed the same tonal characteristics. With Beethoven the break with the old was made; he abandoned his forerunners, and set sail upon the unfathomed sea on which the argosies of the bold musicians of to-day are navigating, bound for ports never dreamed of before. The question appears in every art form to-day, and yet the orthodox sonata in Beethoven's hands

was the medium of utterance for ideas not surpassed by any of his successors. Mr. Wallace analyzes the intellectual equipment of the "wonder child" who seems to know everything in music when wholly immature in all other directions. He concludes that there is something occult here which as yet entirely exceeds our understanding. He describes the nervous apparatus at the basis of music; he deals with the mental hearing of music, as in the case of a deaf musician; the extraordinary power of inhibition or concentration required of the musician; the character of musical memory; and the vast command of multitudinous resources demanded of the modern leader of the orchestra. He discusses at length the problem of musical heredity, and has small respect for the theories usually advanced on the subject. He considers the great musician as a representative person at the highest point of human development, and combats the notion that the so-called "genius" invariably possesses a diseased consciousness and is always an abnormality. The book is provided with a useful bibliography, a satisfactory index, and contains a great deal of material that is valuable.

*Twenty great  
British writers.*

A score of great names are selected by Professor Edwin Watts Chubb, in his "Masters of English Literature" (McClurg), to represent seven of the eight periods into which he conveniently divides that literature. Those periods are: the Anglo-Saxon or Early English, the Middle English, the Elizabethan, the Puritan, the Restoration, the Age of Classicism, the Age of Romanticism, and the Victorian Age. The Anglo-Saxon period he leaves unrepresented, for obvious reasons, in a popular treatise such as he has prepared; to illustrate the others we have Chaucer, Shakespeare (whose name Professor Chubb prefers to write in almost its briefest possible form), Milton, Dryden, Swift, Pope, Johnson, Burns, Byron, Shelley, Keats, Wordsworth, Scott, Dickens, Thackeray, George Eliot, Carlyle, Ruskin, Tennyson, and Browning. A brief biographical sketch and a generously appreciative rather than severely critical account of his works are given under each writer's name, the whole being preceded by a brief Preface and an introductory outline of English literature as divided into the foregoing periods, and interspersed with frequent short quoted passages, while bibliographical references at the end of each chapter point the student to more extended sources of information. George Eliot, the one woman writer on the list, has a compliment paid to her apophthegmatic quality which is not paid

even to Johnson or Carlyle; that is, a selection of pithy sayings—beginning with, "Blessed is the man who, having nothing to say, refrains from calling attention to the fact"—is made from her books and appended to the section headed by her name. In his opening paragraph the scholarly author allows himself a little indulgence in what seems not exactly like scholarly restraint, the scholar's preference for understatement, when he says that "one could collect several hundred definitions of literature or religion." It would be a task for most of us to collect a dozen of each. What one likes most in this attractive book from an ardent lover of "the best that has been said and thought in the world" is the contagion of enthusiasm for that "best" which its pages spread.

*The land of  
the Aztecs.*

Mr. Hubert Howe Bancroft's "History of Mexico" (Bancroft Co.) is a revision, with extension to the summer of 1914, of his work published twenty-eight years ago, "A Popular History of the Mexican People." The impenetrable obscurity enveloping the origin and early history of the Mexican aborigines is acknowledged at the outset by this sixty-years student of the subject, and he claims little that is new for his opening section on the pre-Spanish period of Mexican history. The remaining five sections of the work deal with the Spanish conquest, the viceregal or colonial period, the war for independence, the period of national existence to the downfall of Maximilian, and the later course of events to the abdication of Huerta, with a concluding chapter on the country's general conditions and natural resources. Not wanting in contemptuous sarcasm is the historian's treatment of recent American policy toward Mexico, but he formulates no alternative course as a remedy for existing ills, though he does say toward the close: "Out of the predicament there appears for the United States one of two courses: open, inglorious retreat, or conquest, protection, and dismemberment." The latter mode of cure, however, he hardly seems to favor when he says, a little earlier: "Three special years of infamous treatment they had had at the hands of their own countrymen, and now the foreign invader is at their door to bring them happiness in the form of thirty years more of war and bloodshed, for without this and more the promised pacification will never come to pass." It would have added to the book's value as a handy work of reference, and would have made its substance easier of mastery, if dates had been given in the table of contents, or in the chapter-headings or page-

headings, or occasionally in the margin—year dates, we mean, as some avoidable uncertainty arises from too frequent mention of months and days of the month in the text, with no year at the top of the page or elsewhere for ready reference. This fault, it should be added, is partly corrected by the appending of a “chronological table of the rulers of Mexico, and dates upon which they assumed office.” Maps and illustrations abound, and in general the work is very serviceable and also agreeably readable.

*Impressions  
of things out of  
the ordinary.*

A selection of M. Pierre Loti's slighter sketches, of various dates, appears in excellent translation under the title “On Life's By-ways” (Macmillan). The book presents in pleasing form the French naval officer's impressions of things seen in different parts of the world to which “the exigencies of a seafaring life,” as he expresses it, have at various times called him, together with a brief chapter on Alphonse Daudet as man and friend, and another on Michelet's book, “The Sea.” With exquisite art the gifted Frenchman makes one experience with him the varied and novel sensations evoked by varied and novel sights and sounds in divers quarters of the globe—in Senegal, on Easter Island, in the Basque country, in Madrid, and under the shadow of the great Sphinx. Of unusual interest to an American are the pages written at the Spanish capital soon after the outbreak of our war for the liberation of Cuba, or, as this sympathizer with Spain phrases it, in “the early days of the American aggression.” The charges of perfidy and atrocity there brought against us bear an interesting likeness to the charges now so vehemently urged against one or another of the belligerent nations by the opposite side. Warmly espousing the cause of his hospitable entertainers, the writer paints a touching picture of the sad-eyed Queen Regent in those distressing days. Now and then, through the impressionism of these vividly descriptive chapters, one gets a glimpse of the author's philosophy of life, a philosophy not always so admirable as the style in which it is clothed. After witnessing, with proper loathing, the abhorrent spectacle of a Spanish bull-fight, the writer thus lightly dispels the shameful vision: “Then, remembering that only what constitutes physical beauty, the charm and delight of the eye, does not prove deceptive. I turned my gaze away from the arena and looked up at the beautiful *señora*, dressed in light blue, and wearing on her head a white mantilla and in her breast a bunch of tea roses.” A description of the barren dreari-

ness of Easter Island, taken from a notebook of early youth, but subjected to some needed revision, is the most remarkably arresting piece of writing in the book. It alone would justify the volume's existence. The competent translator of these well-selected sketches is Mr. Fred Rothwell, who also contributes a finely appreciative preface.

*Fifty years  
in Madagascar.*

Africa's largest island is a thousand miles long, three hundred and more broad, and contains 230,000 square miles—somewhat larger than all the Atlantic States north of the Carolina line. “A Naturalist in Madagascar: A Record of Observation, Experiences, and Impressions Made during a Period of over Fifty Years' Intimate Association with the Natives and Study of the Animal and Vegetable Life of the Island” (Lippincott) contains this information, and a great deal more. It is the work of the Rev. James Sibree, F.R.G.S., a missionary who has written extensively about his theatre of operations. The book is intended rather to be enjoyed than to be studied, and is made up of informal accounts of a number of journeys made in the island. Precise scientific terms are little insisted upon, native names are given wherever possible, numerous reproduced photographs heighten the interest of the text, and result in a substantial octavo packed with knowledge imparted cheerfully. As the principal haunt of the interesting lemurs and of most of the chameleons, with a fauna and flora sufficiently distinct from that of the mainland to heighten investigation, as well as being the home of several sorts of humankind, apparently compounded in various degrees of Melanesians and Negroes, the island is abundantly worth the time and space here devoted to it, and is rapidly assuming importance since its conquest by the French nearly twenty years ago. Told as it is in an intimate and gossiping manner, the volume makes excellent reading, and conveys the idea that the author has led a long, happy, and interesting life, crowded with strenuous duties cheerfully performed.

*An unsolved  
problem in  
modern medicine.*

In Dr. W. S. Bainbridge's “The Cancer Problem” (Macmillan) one of the greatest menaces of human life is dealt with in a competent manner. Medical research in ever-increasing volume is being directed to the solution of this problem; but it remains a problem as yet unsolved, both as to the cause of cancer and to any effective cure. The less technical conclusions thus far arrived at indicate that inheritance of cancer holds no special element of



alarm, that the contagiousness or infectiousness of cancer is far from proved, that danger of its accidental acquirement is slight, and that care and attention to diet and hygienic surroundings are of utmost importance; that cancer is local in its beginning, and when accessible it may in its beginning be removed so perfectly by radical surgical operation that the chances are overwhelmingly in favor of its non-recurrence. The book is abundantly illustrated, has an extensive bibliography, and holds a mine of technical information on the theories as to the cause of cancer, the course of the various types of the disease, and the various methods of treatment and so-called "cures." There is also a plea for scientific statistics and a campaign of public education to protect sufferers from the dread disease by prompt surgical treatment. We note the omission of Boveri's very important contribution (possibly too recent for inclusion) to the etiology of cancer derived from the study of abnormal cell divisions. Dr. Bainbridge's volume is a standard reference work, for both the practitioner and the patient, concerning all the more general relations of this paramount medical problem.

*The bible of  
Renaissance  
architects.*

Professor Morris Hickey Morgan's posthumous translation of Vitruvius (Harvard University Press) hardly calls for comment on the original—the bible of the architects of the Renaissance, which still profoundly influences our classical architecture. Besides several score of Latin editions and translations into foreign languages, there have been three previous translations into English,—those of Newton, 1791, of Wilkins, 1813 (three books only), and of Gwilt, 1826. None of these, naturally, can show the ripeness of classical scholarship or the benefits of modern archaeological research which the present version enjoys through Professor Morgan, through the editor (Professor A. A. Howard), and through Professor Warren, who has prepared the illustrations. These advantages, together with the picturesque and characteristic English in which Professor Morgan has managed to preserve the flavor of the original, make it doubtless the definitive translation. The illustrations show a comparison of the prescriptions of Vitruvius with actual classic examples, usually those which correspond most nearly to them. The notes which Professor Morgan had intended, both textual and explanatory, he did not live to supply, but the translation and illustrations by themselves are sufficient to be of very great interest both to architects and to scholars.

#### NOTES.

Mr. Rudyard Kipling's articles on "The New Army in Training" are to be republished as a booklet.

Mr. Jethro Bithell has written a volume on "Contemporary Belgian Literature" which will be published this spring.

Miss Constance Smedley is bringing out a new novel with Messrs. Putnam this spring entitled "On the Fighting Line."

A new volume by Mr. Joseph Conrad, containing three stories, will be published shortly. The tales include "The Planter of Malata," "The Partner," and "The Inn of the Two Witches."

Mrs. Payne Erskine's new story of the mountain people of North Carolina will be called "A Girl of the Blue Ridge." It will come from the press of Messrs. Little, Brown & Co. before long.

"The Origins and Destiny of Imperial Britain and Nineteenth Century Europe," by the late J. A. Cramb, author of "Germany and England," is promised for early publication by Messrs. E. P. Dutton & Co.

A new volume of essays on art entitled "Form and Colour," by Mr. Lisle March Phillipps (whose important work on "Art and Environment" was reviewed in our previous issue), will be issued during the spring.

Still another book on the Shakespeare-Bacon question is promised in Mr. James Phinney Baxter's historical and critical study, "The Greatest of Literary Problems," which the Houghton Mifflin Co. will publish.

Rambling essays on the pleasures of spring walks and of whimsical hobbies, written by Mr. Charles S. Brooks and entitled "Journeys to Bagdad," will appear next month with the imprint of the Yale University Press.

A second series of lectures on "Germany in the Nineteenth Century," edited by Professor C. H. Herford with a prefatory note by Professor T. F. Tout, will be published immediately by Messrs. Longmans, Green & Co.

The first biography to appear in English of Mr. Rabindranath Tagore has been written by Basanta Koomar Roy, a friend of the Bengali poet and philosopher, and is promised for early publication by Messrs. Dodd, Mead & Co.

A new edition of the poems of M. Emile Verhaeren, translated by Miss Alma Strettel, is promised by the John Lane Co. The biographical introduction has been brought up to date, and recent work of the poet has been added.

Several letters written by the late John Muir are now in the hands of his publishers, Messrs. Houghton Mifflin Co., and will be brought out some time during the spring. Mr. Muir left manuscript material, practically completed, for an important book on Alaska.

Mr. George Agnew Chamberlain, United States Consul at Lourenco Marquez, Portuguese East Africa, has ready a new story, "Through Stained



Glass," which the Century Co. will issue this month. His first novel, "Home," was published about a year and a half ago.

Mr. Arthur Waugh has a little volume of essays in the press, under the title of "Reticence in Literature." The essays include a series of papers upon the leading "movements" in Victorian poetry, and seven short "sketches for portraits," ranging from Crashaw to George Gissing.

A collection of Cowley's "Essays and Other Prose Writings," edited by Dr. Alfred B. Gough, with a biographical and critical introduction, is being issued by the Oxford University Press. All the known prose writings of Cowley are included, except the preface to the juvenile volume, "Poetical Blossoms," and some letters of little interest.

"America and the New World-state" is the title of a forthcoming volume by "Norman Angell," which Messrs. Putnam have in train for publication. In it is elaborated the thesis that the American people are above all others, by situation and "the happy circumstances of their history," fitted to become "leaders in the civilization of Christendom."

A series of medical handbooks, the "Mind and Health Series," edited by Mr. H. Addington Bruce, is being projected by Messrs. Little, Brown & Co. The first three volumes, to appear this spring, are: "Human Motives," by Dr. James Jackson Putnam; "The Meaning of Dreams," by Dr. Isador H. Coriat; and "Sleep and Sleeplessness," by the editor of the series.

"North of Boston," a volume of poems by Mr. Robert Frost which received favorable comment upon its publication in England, will be issued immediately in this country by Messrs. Henry Holt & Co. From the same house will come Mr. Barrett H. Clark's "British and American Drama of To-day," a companion volume to the same writer's recently published "Continental Drama of To-day."

An official guide book for scientific travellers in the West is being prepared under the auspices of the Pacific Coast Committee of the American Association for the Advancement of Science, and will be published this month by Messrs. Paul Elder & Co., of San Francisco. The articles, popular in form but written with scientific precision, will appear under the title of "Nature and Science on the Pacific Coast."

Among the announcements of the Oxford University Press are: "The Letters of Sidonius," translated by Mr. O. M. Dalton; "Some Love Poems of Petrarch," translated by Mr. W. D. Foulke; "A Bibliography of Samuel Johnson," prepared by the late W. P. Courtney and seen through the press by Mr. D. Nicol Smith; and the second volume of "Select Early English Poems," edited by Professor I. Gollancz.

Samuel T. Pickard, biographer and literary executor of John Greenleaf Whittier, died last month at the Whittier homestead in Amesbury, Mass., at the age of eighty-seven. He was editor and proprietor of the Portland (Maine) "Transcript" from 1852 to 1894. In addition to numer-

ous monographs, reviews, and literary articles, he wrote "Hawthorne's First Diary," "Whittier Land," and "Life and Letters of John Greenleaf Whittier."

Mr. G. H. Perris is writing a narrative of "The Campaign of 1914 in France and Belgium," which Messrs. Hodder & Stoughton hope to have ready next month. The author was in Brussels at the outbreak of the war, and, leaving there with other refugees for Paris, afterwards acted as special correspondent of the "Daily Chronicle." The first book on the war by a Belgian officer is coming from the same publishers—"Fighting with King Albert," by Capitaine Gabriel de Libert de Flemalle.

A Danish correspondent to the London "Nation" writes that the war is leaving its mark on international publishing. After mentioning that, before the war, Germany had shown an almost insatiable appetite for translations of foreign books, he adds that a leading German publisher has just announced that he has done with Gabriele d'Annunzio. According to this publisher, d'Annunzio has attacked Germany merely out of hatred, and he has not even the excuse that his country has suffered through the war.

A new publishing house has been incorporated in New York City, under the name of Robert Appleton, Inc., by Mr. Robert Appleton, grandson of the founder of the house of Messrs. D. Appleton & Co. The first work announced is "Intercollegiate Athletics in America," a chronicle of collegiate sport in the United States to be completed in five volumes. Among the contributors will be Messrs. Samuel Crowther, Parke H. Davis, Romeyn Barry, Harry A. Fisher, Raymond D. Little, James A. Babbitt, and Richard M. Gummere.

Lord Cromer has written a supplementary volume to his "Modern Egypt," which will be published this month by Messrs. Macmillan. It is called "Abbas II.," and it covers the fifteen years between the death of Tewfik Pasha, in 1892, and Lord Cromer's departure from Egypt in 1907. Lord Cromer's view of Abbas's character was obtained at close range, and was quite as unfavorable as its subject deserved. Lord Cromer and Abbas never "got on," for, indeed, it was hard to respect the ex-Khedive either as a man or as a ruler.

The work of Stijn Streuvels, the Low-Dutch author who is regarded both in Belgium and Holland as among the most distinguished writers of our time, is to be introduced to English readers by Mr. A. Teixeira de Mattos in a volume of sketches and stories which he has translated from the West-Flemish dialect under the title of "The Web of Life." Stijn Streuvels's real name is Frank Lateur. Until ten years ago his home was at Avelghem, close to Courtrai and the Lys, where he earned his living as a baker. "The Web of Life" belongs to that period.

Mr. H. Noel Williams has already a considerable number of biographies of famous Frenchwomen to his credit. He is about to add to the number by "The Life of Margaret d'Angoulême." This time,

at least, Mr. Williams has chosen a subject that abounds in literary interest. Margaret was not only the author of the "Heptameron" but the patroness of a group of men of letters that included Rabelais, Clement Marot, and Bonaventure des Periers, and the influence of her Court makes one of the most fascinating chapters in the history of the Renaissance in France.

If any of the friends of John Muir have missed his Alaskan dog story, "Stickeen," they should by all means look it up. Its general circulation would go a long way in reducing the residuum of cruelty to animals which man seems to have brought down with him from primitive savagery. Since its original publication, a few years ago, the Houghton Mifflin Co. have included it in their "Riverside Literature Series," printed in large type and neatly bound in cloth, for only twenty-five cents. It is a story which children and grown-ups alike will read with intense interest, and all friends of dumb animals ought to assist in promoting its circulation.

Professor Gilbert Murray, in addition to his new verse translation of the "Alcestis" of Euripides, has in preparation a revised edition of "Carlyon Sahib," the play which, originally written in 1893, was first produced by Mrs. Patrick Campbell in the summer of 1899, and published in book form in the following year. "'Carlyon Sahib' and 'Andromache,'" writes the author, "were really companion studies of two views of life, the two that we now associate with the names of Nietzsche and Tolstoy respectively, although at that time I do not think I had heard of Nietzsche. 'Andromache' shows a Tolstoyan heroine living and eventually prevailing in a primitive society based upon revenge and force; 'Carlyon' a kind of superman hero trying, and eventually failing, to find scope in modern civilization."

"Like many other readers," says a writer in the London "Nation," "I have been trying to keep up with the deluge of books about the war, or at any rate, to miss nothing of importance which would help to a better knowledge of the greatest event in contemporary history. But a glance through Messrs. Lange & Berry's annotated bibliography, 'Books on the Great War,' just published by Messrs. Grafton, has almost driven me to give up the attempt. I find that, excluding reprints, pamphlets, poetry, sermons, and so forth, more than a hundred and eighty books on the struggle, all of them with some claims to attention, have been published since the beginning of August. And if a reader had gone through all these, he would still be faced by the heading 'Poetry, Songs, and Plays,' with nearly fifty entries; 'Religion, Sermons, Prayers, and Hymns,' with more than seventy; and 'Humor,' with a score, to say nothing of the mountain of pamphlets. If the output continues at this rate — and it shows no signs of slackening — future historians who take account of all the material will need to be long-lived men. Historians, by the way, have lost no time. More than a score of histories are chronicled by Messrs. Lange & Berry, the most important being M. Gabriel Hanotaux's 'Histoire Illustrée de la Guerre de 1914,' which is appearing in monthly parts."

## TOPICS IN LEADING PERIODICALS.

March, 1915.

|                                                           |                     |
|-----------------------------------------------------------|---------------------|
| Albert, King of the Belgians. D. C. Boulger . . .         | Scribner            |
| American Literature. James Bryce . . .                    | No. Amer.           |
| Americans Abroad. F. G. Peabody . . .                     | No. Amer.           |
| Arabia, Young. Ameen Rihani . . .                         | Forum               |
| Art, The New American. Birge Harrison . . .               | Scribner            |
| Australian Wages Boards. M. B. Hammond . . .              | Quar. Jr. Econ.     |
| Belgium, The Soul of. Abbé Noël . . .                     | Hibbert             |
| Book-collecting Abroad. A. Edward Newton . . .            | Atlantic            |
| Brieux, Eugène, Plays of. W. D. Howells . . .             | No. Amer.           |
| Carillo, Julian. Maria C. Mena . . .                      | Century             |
| Civilization, The Unity of. F. S. Marvin . . .            | Hibbert             |
| Class Distinctions. Seymour Deming . . .                  | Atlantic            |
| Cohan: An Appreciation. Harrison Rhodes . . .             | Metropolitan        |
| Commercial Recovery, America's. C. F. Spears . . .        | Rev. of Revs.       |
| Congress, Sub-committees of. B. L. French . . .           | Am. Pol. Sc. Rev.   |
| Coroners and Inquests. H. S. Gilbertson . . .             | Rev. of Revs.       |
| Costumes, Early American. Mary H. . .                     |                     |
| Northend . . .                                            | Am. Homes & Gardens |
| Cotton, Improved Outlook for. Richard Spillane . . .      | Rev. of Revs.       |
| Crow, Characteristics of the. W. F. Eaton . . .           | Harper              |
| Dairy Cattle, Three Kinds of. W. J. Fraser . . .          | Rev. of Revs.       |
| Deep Sea Wonders. Cleveland Moffett . . .                 | American            |
| Defence, National. Lindley M. Garrison . . .              | Century             |
| Delbrück's "Germany's Answer." Agnes Repplier . . .       | Atlantic            |
| Democracy, Religion of. H. W. Wright . . .                | Forum               |
| Democracy, The Essence of. Wilhelm . . .                  |                     |
| Hasbach . . .                                             | Am. Pol. Sc. Rev.   |
| Disarmament, Difficulties of. R. M. Johnston . . .        | Century             |
| Dutch Farmhouse, A Typical. Harriet S. . .                |                     |
| Gillespie . . .                                           | Am. Homes & Gardens |
| Earthquake, The Italian. John L. Rich . . .               | Rev. of Revs.       |
| English, Pronunciation of. R. S. Menner . . .             | Atlantic            |
| English, Pure — What It Is. Brander Matthews . . .        | Harper              |
| Ethics Made in Germany. C. B. Brewster . . .              | No. Amer.           |
| Eugenics, Scientific Claims of. L. T. More . . .          | Hibbert             |
| Europe after the War. Ivan Yovitchévitch . . .            | Rev. of Revs.       |
| Farm Animals, Health of. C. F. Carter . . .               | Rev. of Revs.       |
| Federal Trade Commission, The. J. A. . .                  |                     |
| Fayne . . .                                               | Am. Pol. Sc. Rev.   |
| Flower Garden, Planning the. Gardner . . .                |                     |
| Teall . . .                                               | Am. Homes & Gardens |
| Food Supply, The World's. B. E. Powell . . .              | Rev. of Revs.       |
| Frank, Leo, and "Justice." Arthur Train . . .             | Everybody's         |
| German France. John Reed . . .                            | Metropolitan        |
| Germans and Tartars. D. A. Wilson . . .                   | Hibbert             |
| Göttingen in the Sixties. James Sully . . .               | Hibbert             |
| Hardy, Thomas. Louise C. Wilcox . . .                     | No. Amer.           |
| Henry Street Settlement, The — I. Lillian D. Wald . . .   | Atlantic            |
| Humanity, War's Cost to. H. H. Horwill . . .              | Harper              |
| Ibibios, The, of Nigeria. Dorothy A. Talbot . . .         | Metropolitan        |
| Japanese, The, in Korea. Theodore Roosevelt . . .         | No. Amer.           |
| Jew, The, in America. Abram S. Isaacs . . .               | Hibbert             |
| Jews and Romans. Herbert Strong . . .                     | Hibbert             |
| Joffre, General. Ernest Dimmet . . .                      | American            |
| Justice, Experiments in. Ida M. Tarbell . . .             | Century             |
| Kaiser, The, and His Court. Infanta Eulalia . . .         | Quar. Jr. Econ.     |
| Labor and Business: Organized. P. G. Wright . . .         | Am. Pol. Sc. Rev.   |
| Law and Organization. J. B. Moore . . .                   | Forum               |
| Literacy Test, The. J. A. O'Gorman . . .                  | Atlantic            |
| London in Time of War. Elizabeth R. Pennell . . .         | No. Amer.           |
| "London Times." A Letter to the. George Harvey . . .      | Hibbert             |
| Meredith and His Fighting Men. James Moffatt . . .        | Metropolitan        |
| Mexican Policy, Our. Theodore Roosevelt . . .             | Forum               |
| Motherhood, Unlawful. G. B. Mangold . . .                 | Harper              |
| Napoleon — How He Looked. Camille Gronkowski . . .        | Hibbert             |
| Pacifism, Thoughts on. G. H. Powell . . .                 | Scribner            |
| Panama Canal, Building the — I. G. W. Goethals . . .      | Century             |
| Panama, South of — V. Edward A. Ross . . .                | Atlantic            |
| Peace, Permanent — Is It Possible? Bertrand Russell . . . | Hibbert             |
| Peace, Problems of. E. Lyttelton . . .                    | No. Amer.           |
| Peace Treaty, United States and the. O. G. Villard . . .  | Am. Homes & Gardens |
| Pewter, Chinese. D. Eberlein . . .                        | Hibbert             |
| Physiological Views of Life. D. Noel Patton . . .         | Harper              |
| Plants and Animals. J. C. Bose . . .                      | Century             |
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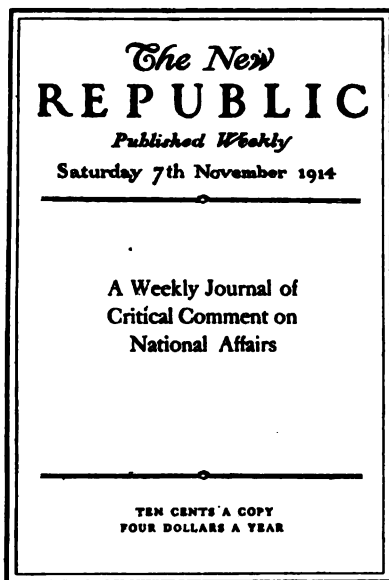
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## THE DARKENED FOREGROUND.

In the Altman collection of the Metropolitan Museum in New York there is a magnificent specimen of the work of the great landscape painter Ruysdael. In the foreground of the painting, where in Nature (for it is mid-day or thereabouts) everything would be the clearest and most distinct, Ruysdael has thrust a broad wedge of night. There is a road, there are some fallen trees, a few figures; but scarcely anything can be distinguished. Why did the artist do this? Well, on either side of this darkened space slope rye fields which we feel we could wade through if we could reach them; in the rear is a farmstead with trees peaceful and alluring and absolutely true in tone and scale; and back of all is the real dome of the sky, with rising clouds as magnificent as have ever been drawn by man. By falsifying his foreground, Ruysdael secured all the other truths of his picture.

In an art so various as painting it is foolish to generalize. It is possible in depicting interiors, those builded by either nature or man, to plunge the foreground objects into light and get some sort of distance by means of lurking shadows behind. It is possible to throw a veil over everything, and thus shirk the presentation of strong light and shade. It is possible to paint decoratively with harmonies of colors which have little relation to reality. There are new schools in painting which reject the imitation of nature altogether. But in the main the method which Ruysdael so boldly displays in this picture is the method of painting. Compared with the infinite variety of nature's illumination, an artist's pigments are so dull that if he puts the real hues in the front of his picture he will have exhausted all his gradations of tint before he reaches his middle distance, and will have nothing at all left for his background or sky. So he "fakes" his foreground, and lies about the nearest and distinctest visibilities.

Painting is confined, or ought to be confined, to one moment and one division of space. Literature introduces duration and a multiplication of spaces, and is therefore immensely more complex. But we think that there is in the

best literary art something analogous to the painter's principle of darkening the foreground. Literature's poverty of resource as compared with life is even more apparent than that of painting. There are something like thirty million seconds in a year, and each one of them may be productive of an emotion or a situation. Every personage in a piece of literature must pass through innumerable scenes; but only a few of these scenes can be given. To get proportion, vividness, reality, the writer must select his moments and his locations properly. To get distance, largeness, vision, he must more or less obscure his foregrounds.

That a vast deal of modern literature has followed an exactly opposite principle,—has dealt only with the near and the new,—is nothing to the purpose. A vast deal of modern literature, judged by the work which has lasted, is wrong. Take, for example, Tolstoi's enormous novel, "War and Peace." It has been called an epic; but it precisely contravenes every epic law. It is all foreground. Each figure in it is painted as distinctly as every other. When we try to call it up in memory we can only think of a confused medley, with no one figure or scene emerging distinctly. It is a wonderful work of genius in detail; but a bound volume of a newspaper would have almost as much claim to be called a work of art.

The sooner we recognize that life and literature are separate businesses the sooner we shall begin to produce something worth while in the latter field. Life is huge, confused, haphazard. Accident, sickness, death, the peril of the elements, thrust into it. The contradictory and the unexpected make up a large part of its happenings. Unless there is some obscure law of evolution guiding it, there seems to be no direction and no purpose except the very definite determinations to live, to work, to strive, to enjoy, to exhaust itself. A piece of literature is small, ordered, disciplined. It bears the law of its maker's nature. It borrows its material from life, and of course it may react enormously on life. It is its maker's report of some part of the vast phantasmagoria of life,—his judgment upon it, and perhaps his vision of something different from it. The main point is that it subjects the medley of life to a certain discipline.

At first blush it might seem that comedy is an exception to the rule of art's separation

from life and from the principle of the darkened foreground. Comedy is, though not essentially yet in usual practice, a contemporary creation. It steps right off from the street. Yet take the greatest comedy the last century produced,—that of Dickens. The grime, the gloom, the squalor of London, are used to set off his gigantic figures of fun. The principle of contrast is invoked, and out of their almost unbearable conditions Micawber, Sairey Gamp, Dick Swiveller, the Wellers, and a hundred more rise in a riot of animal spirits ten times more living than life. The light, bright comedy of Meredith is weak and unsubstantial in comparison. It may be objected that the gloom and squalor of London existed, and that Dickens merely painted what he saw. But he undoubtedly put more of them in his prescription than life's recipe would call for. And he might have ignored them altogether, as did Meredith and most of the rather watery humorists and novelists who have followed him. But he exaggerated, as all great artists have done. The hostess of the inn which was the supposed scene of Burns's "Jolly Beggars" protested that hers was a perfectly respectable house and that no such crew of tatterdemalions had ever gathered there. The lady suffragists of Athens probably hated Aristophanes for his three woman comedies, and the priesthood of France certainly hated Rabelais. Comedy at its greatest is an upsetting and irreverent thing, and uses a great deal of lampblack. Even in the ideal comedy of Shakespeare there is plenty of shadow, and the principle of contrast is maintained. The tempest and the wreck precede Ariel and Miranda and the voices of the island. The Jew sharpening his knife comes before the moonlight scene at Belmont. The unjust brother, the jealous Duke, and the wrestling-match are a prelude to the forest loves and friendships of Arden.

Tragedy in literature, if it is to be effective, must of course be removed and separated from ordinary life. In its thrilling moments on the stage they darken the house to bring out the full effect. We should probably laugh at a great deal of tragedy if it was not carefully prepared for, and solemnized by its surroundings. How little the tragedies of life, of course barring our own, impress us! Every morning newspaper has a score, a hundred of them to report. We glance at the head-lines, yawn and toss the sheet aside. It takes an

earthquake, a holocaust, to move us a little. Yet an artist can take one of the least incidents in the news and by properly subordinating other things to it can win us to sympathy and tears. A certain remoteness and loftiness are necessary to the greatest tragic effects. Make your hero a king, said Aristotle, and then people will sympathize. Either we do not feel that ordinary life is good enough for tragic trappings, or we secretly believe that we are princes and princesses who have been changed in the cradle and so only sympathize with our kin. Here, too, of course, the modern spirit has tried to nullify the teaching of ages. Democracy has wanted to be tragic, as it has wanted all other good things. Mr. James and Mr. Howells have shown us the plots and perplexities that attend the lives of the great suburban class. Dostoeffsky has revealed to us the fortunes and fates of criminals. Mr. Hardy has tried to lift up those trodden flowers of the world, Tess and Jude. But we are entirely unconvinced that these creations, charming or powerful as they may be, will permanently or even for a time usurp the places of the kings and captains and great ladies of Shakespeare or Scott. The human instinct for believing the best of itself is against them. Even in contemporary popularity, their makers are beaten out of the field by novelists like Mrs. Ward and Miss Corelli, who do, in a way, put their trust in princes.

Poetry, absolute poetry, must be more or less removed from life,—it must keep its distance. It does keep its distance by means of a special language, a special movement and ordering of words, an atmosphere of its own. With its purple robes, its round of gold about its brow, its inspired air, it becomes ridiculous when it steps down into the forum or the drawing-room, among men clad in tweeds or women in Paris fashions. The vulgar cannot understand it; they would indeed have to be born again to enter its heaven. It is for the young and unspoiled, for the solitary enthusiasts, for the dreamers brooding over the secrets of the universe. That is the reason why political poetry is such a doubtful good, and why humorous poetry is almost a contradiction in terms. The best poetry, too, has its foreground shadow. There is a good deal to be said for Poe's theory that melancholy is the highest poetic motive. Joy may be, and indeed almost always is, vulgarized,—but sadness can never be vulgarized.

We have now gone the round, and may get back to Ruysdael's picture, which we hope we have shown has a lesson in it not only for painters but for literary artists. Nay, it is not without a bearing on morality. The Delectable Mountains and the fair skies are generally separated from us by a bar of shadow, struggle, suffering. "Can you have all this and heaven too?" said Lyman Beecher's rustic parishioner, as to his shocked eyes were revealed the horsehair sofa, the marble-topped table, and the plush-covered album of the minister's parlor. Modern life and art and literature, womanized, have tried to put light and joy into the foreground. But it won't do! We must work through shadow into glory; we must earn our kisses by kicks; we must run the gauntlet before being acclaimed a warrior.

CHARLES LEONARD MOORE.

#### CASUAL COMMENT.

THE LATE LIBRARIAN OF THE HISPANIC SOCIETY, Winfred Robert Martin, whose recent death has called forth glowing tributes to his virtues and talents, was evidently the strongest possible contrast to the typical book-custodian of olden times. But how could he have failed to be, sprung from a father of such varied and unusual gifts as those possessed by the Rev. William Alexander Martin, who survives his son? The elder Martin's missionary and diplomatic services in China, and his published works in English and Chinese—for he both speaks and writes the latter difficult language—have won for him a more than local distinction. A similar or even wider range of interests and aptitudes is to be noted in the son, whose skeleton biography in "Who's Who" shows him to have been a Princeton graduate, of the class of 1872; a bachelor of law, New York University; a doctor of philosophy, Tübingen; a doctor of laws, Trinity College; professor of oriental languages at Trinity from 1888 to 1907; instructor in Sanskrit at the Hartford Theological Seminary from 1902 to 1907; librarian of the Hispanic Society of America from 1907 until his death; and member of various American and foreign learned societies. But first and last he seems to have been preëminently a teacher, a kindler of zeal for knowledge in the breasts of others, as is plain from the testimony of his former pupils and of those who came into inspiring contact with him elsewhere than in the classroom. In the sixth chapter of Professor William Lyon Phelps's "Teaching in School and College" occurs this

attesting passage: "The teacher must not be a mere hearer of recitations. He should not exclusively confine himself to discovering whether or not the pupils have made sufficient preparation. In many of our recitations at school and college we never expected to learn anything; never did, anyhow: we simply answered formal questions. So fixed was this idea in our minds, that our first interview with a new instructor in the Hartford High School, Mr. Winfred R. Martin, one of the greatest teachers I ever knew, was not only disastrous to us, but we nearly broke out into open rebellion. He asked us things that were not in the notes! Later we found him a constant and powerful inspiration. Even at that early age we obtained from him a notion of the meaning of true scholarship. He was and is a profound and original scholar, a man of varied and amazing learning, and we respected him for it."

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UNDERDONE ENGLISH might be a good term to apply to those alien words that elbow their way into our speech without showing any likelihood of ever becoming naturalized in spelling or pronunciation. *Ennui*, for instance, will never be thoroughly English, and as long as we have *tedium* and *boredom* it will not be needed. *Wanderlust*, which we still write with an initial capital, in the German manner, and usually pronounce as the Germans do, if we are able, might well enough be unreservedly adopted, and written and spoken as good English, which indeed it is. As Professor Brander Matthews sensibly remarks, in a current magazine article on pure English, "if a word is now English, whatever its earlier origin, then it ought to be treated as English, deprived of its foreign accents, and forced to take an English plural." He continues: "No one doubts for a moment that *cherub* and *criterion*, *medium* and *index* can claim good standing in our English vocabulary, yet we find a pedant now and then who still bestows upon these helpless words the plurals they had to use in their native tongues, and who therefore writes *cherubim* and *criteria*, *media* and *indices*, violating the grammatical purity of English." Many will have noted the pitfalls laid for the unwary and the uneducated in these foreign plurals: the use of *data* as a singular noun is now so common that presently we shall have the lexicographers bending to popular custom, and *stamina* already receives from them a sort of half-recognition as a singular noun. The height of absurdity is attained in *cherubims*, which is not unknown in the speech of the uneducated. Another absurdity is met with in the lavish use of the French

feminine adjective to designate brands of cigarettes, confectionery, and other merchandise. Thus we have "Egyptienne cigarettes" (not *cigarettes égyptiennes*) and "Première chocolates." At some restaurants the guests are treated to "spaghetti Italienne," as well as to "bullion soup," "consomme" (unaccented), and other philologically wonderful dishes. Of course the French expression in full, of which the feminine adjective is often the surviving remnant, is familiar enough; but that does not make good English or faultless French of "string beans Parisienne" or "lamb chops with Hollandaise sauce." Those who are interested in the preservation of our tongue in its purity will enjoy reading the aforementioned article in the March issue of "Harper's Magazine."

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BOOKS FOR SPECIALISTS are among the most costly works known to the book trade. They may be out of print, rare, and all but unobtainable; or, if current publications, they may represent such an excess of labor and expense in their preparation, compared with the limited demand they are likely to meet, as to render their purchase an impossibility for most individual students and for all but the largest libraries. Hence the importance, to specialists, of knowing just what great public collections of books are strong in their particular fields. Among American libraries noted for their resources in these special departments, the Newberry Library of Chicago enjoys a deserved reputation. Its librarian's latest Report has some pages of interesting reading that illustrate the zeal and intelligence constantly devoted to the strengthening of the various special collections in the library. That this effort is not wasted becomes evident from the testimony of the call slips. "It is a noteworthy fact," records the librarian, "that the most highly specialized divisions of the library are the ones whose books show a steadily increasing use. The casual visitor or person unfamiliar with the materials of research usually picks out just these divisions in which to ask the invariable question, 'But does anyone ever call for or need such books as these?' And the necessarily affirmative reply evokes with equal invariability a politely skeptical smile." But the facts speak for themselves. "For example, the Prince Louis Lucien Bonaparte Library consists of some 18,000 volumes, chiefly relating to the various languages, dialects, and *patois* known to have been spoken or employed as a medium of literary communication in Europe during the past two thousand years. Few persons are able to make intelli-

gent use of these works except trained philologists and advanced students of literary and linguistic origins. And yet, well over 3,000 volumes were drawn from this collection for reading or consultation during 1914, while during the five-year period, 1910-14, nearly 15,000 volumes have been put at the service of readers. The case is the same with the Edward E. Ayer Collection of Americana, an extremely specialized library of original sources—printed, manuscript, and graphic." It is a theory of librarians, which library experience tends to confirm, that there is no book in any library that will not, sooner or later, find its reader.

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THE PERIODICITY OF ANECDOTES can hardly equal in regularity the recurrence of the spring and neap tides, or the successive returns of Encke's Comet, but there is no question that the same popular story has a way of taking repeatedly new forms and enjoying fresh favor. It is not improbable that some neat situation, having tickled some one's fancy either in real life or as an invention of the imagination, may again independently present itself in fact or fancy a half-century or so later; just as the man in Ohio re-invented the screw-propeller a generation or more after it had been successfully applied to ship-propulsion. Or the same good story may have simultaneous birth in two distant places, after the manner of the Adams and Leverrier coincidence in astronomy. Mark Twain's "Jumping Frog" is one of those unfailingly popular stories that might, without violence to probability, have moved to laughter a knot of idlers on the banks of the Nile five thousand years ago, or a group of loungers on the strand at Aulis, at a somewhat later date. In fact, its occurrence, in Greek form, in the pages of Professor Henry Sidgwick's "Greek Prose Composition" gave rise to the belief that the tale was of Athenian origin, and even its author was deceived until the translator acknowledged his deed. Familiar to observant readers is the frequent recurrence, with or without change of form, of the greater part of our best jokes and anecdotes. The humorous department of a justly-esteemed American magazine prints this month the supposed answer of a schoolboy to the question, What is the backbone? The definition is hoary with age: "The backbone is a long, straight bone. Your head sits on one end, and you sit on the other." Three months ago we retold (with due credit given) Miss Effie L. Power's story, from "How the Children of a Great Library Get Their Books," of the small boy who begged the librarian to extend the time on his book

because he did not dare go home and get it for fear of being made to take a bath. Soon afterward one of our English exchanges reproduced as new this St. Louis story with a London setting; and so it promoted the gaiety of at least two nations within two months.

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A MAN OF INFINITE VARIETY, which age cannot wither nor custom stale, is he whose recent pamphlet, "Commonsense about the War," shocked and alienated so many of his former admirers and set the world at large to discussing with renewed curiosity this Protean and perplexing personality. Whether one considers him a genius or a mountebank, a seer or a charlatan, a philosopher or a madman, a constructive reformer or a ruthless iconoclast, Mr. George Bernard Shaw remains a perennially interesting, even fascinating, member of the human race. To him who in the love of Mr. Shaw holds communion with his visible forms he speaks a various language; for his gayer hours he certainly has a voice of gladness and a smile, though he may not exactly glide into his darker musings with a mild and healing sympathy. Proof of something like universality in his genius is found in the rather amusing assurance with which one after another of those that have studied him venture to affirm that they alone really understand him and can interpret him to the world. Mr. Chesterton has expounded the real Bernard Shaw—an exposition in which the subject utterly failed to recognize himself,—and Mr. Archibald Henderson has laboriously presented another real Mr. Shaw; and Mr. Shaw himself has all the while, naturally enough, maintained that he himself was his only trustworthy interpreter, and that the innumerable current opinions and impressions of him were all, or mostly, wrong; and, finally, we have another self-confident expositor, Mr. John Palmer, demolishing (in the pages of the current "Century") all the hitherto accepted notions of Mr. Shaw's character and explaining him anew to a mistaken world. Reduced to the conciseness of an algebraic formula, here is the latest solution of the "G. B. S." puzzle: "The ideas of Bernard Shaw = the commonplaces of his time. The ideas of Bernard Shaw + his way of presenting them = G. B. S."

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SUGAR-COATING THE PILL OF REJECTION will never greatly lessen its bitterness, and many there are who prefer to take their pill, if take it they must, undisguised by this thin layer of saccharine deception. A certain editor of our acquaintance used to publish a soothingly plausible statement that there were no rejec-

tions in his office, but that after such literary offerings as best met existing needs had been selected the rest were restored with appropriate thanks to their obliging senders. In somewhat the same spirit the head of the Boston Public Library smilingly explains, if the reporter has not misinterpreted him, that "in the purchase of fiction no books are 'censored,' as that term is generally understood. We choose books, and that implies that some will be bought and others not bought. No doubt many books are not taken which are as good as, even better than, some that are taken. But, in choosing, various elements must be considered besides literary merit; for example, adaptability to uncultivated readers, human interest, unquestioned moral tone, and the fitness of the book for circulation, practically without formality, upon open shelves, free to readers of all ages." As to the somewhat celebrated volunteer board of fiction-tasters that so faithfully serves the library, Mr. Wadlin adds: "The volunteer committee which reads new fiction simply gives its opinion of the books, the way in which each strikes a reader of average attainments; it is not intended to give a literary judgment only, though that point is not overlooked, and what a reader says about a book is never conclusive as to its purchase." Some books, though approved by this committee, are not bought, and others, though not approved, are bought. "That a book is not bought simply means that in the exercise of choice some other book was thought preferable, all things considered." After this the free advertisement given to a novel by its rejection on the part of the Boston Public Library ought to lose some of its commercial value.

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ENCOURAGING TO BOOK-DEALERS of the present are certain episodes in the book-trade of the past. Mr. James Milne writes, in the course of a recent "London Letter" to "The Book Monthly": "We have to recognise, in the first place, that it is going to be a long war, possibly a very long war. It cannot, in the nature of things, be as long as the Napoleonic wars of a century ago; but as a cataclysm it may be compared to these, and perhaps we may derive some encouraging lessons from them. If you remember, 'Waverley,' the first herald of Sir Walter Scott's genius, was published in the year before Waterloo. His other stories began almost immediately to pour out; and generally, while Pitt was fighting Napoleon, English literature was not merely not quiescent, but remarkably productive. If this was possible then, why should it be different now when the field of authorship, if it be not so great in masters, is very much

larger in area? If 'eighteen hundred and war-time' was more than a passably good period for English authorship, is there any reason why 'nineteen hundred and war-time' should not also see good work and plenty of it in English literature?" Yet it should be borne in mind that warfare a century ago was not the tremendous and exhausting performance that it is now. Also, as the writer admits, we have not, or are not conscious of having, any Walter Scott at present producing Waverleys for the entertainment and delight of the reading public.

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A FORGOTTEN CARLYLE MANUSCRIPT, never published, and, except to a few bibliophiles, not known to be in existence, has come to light among the literary treasures of a collector at Norfolk, Virginia, and at the present writing is about to pass to the highest bidder at the Henkels auction rooms in Philadelphia. It is entitled "The Guises," and is said to be forty-six folio pages in length, closely written in the familiar crabbed penmanship of its author, and to contain about twenty thousand words. Its date is given as 1855. As its title indicates, it gives the history of the house of Guise from the first duke of that name. As it has to do with a part of Europe where history is just now violently in the making, let us quote a characteristic fragment from the opening page. "Lorraine, *Lotharingen*, fell, not to the first *Lothar*, who was Charlemagne's grandson, but to a 2d *Lothar* (who married that one's daughter), but whose pedigree, relationships to men and things, and general biographic physiognomy in this world remains, as is usual with these poor people, irretrievably dark to me, weltering in endless imbroglis of Carlovigian ramifications and *disjecta membra*; unknown now I do believe to all the living; for how can you know it? Riddle it out for yourself, with much disgusting conscientious labour, you straightway proceed to forget it again: thrice over that has been our experience."

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READING IN THE TRENCHES varies the deadly monotony of killing and being killed. In Germany the call for books to be distributed in the field and in military hospitals is said to be such as to have caused a remarkable development of the travelling-library system, if that is the right term to apply to the mechanism whereby literature is supplied to the soldiers of the fatherland. The Royal Library at Berlin, acting as a receiving and distributing centre in this good work, sends out four thousand volumes daily to the front and to



hospitals. A Berlin publishing house, that of Ulstein & Co., has subscribed a large sum for the crating and packing of these books, and two express companies carry the boxes without charge. A Hamburg agency reports the receipt of two hundred and three hundred books a day for distribution, and many other coöperating agencies are similarly active. Both individual donors and publishing houses are contributing the reading matter that through these various channels flows to quench the book-thirst of the soldiers.

### COMMUNICATIONS.

#### WAR AND POETRY.

(To the Editor of THE DIAL.)

The interesting article under the above caption in your issue of March 4 has suggested this question in my mind: Is it not the violently partisan spirit pervading most of the verse of the present war which is chiefly responsible for its failure to measure up to high poetical standards? The good poet is not necessarily a good patriot,—love of humanity is with him a far more vital and compelling impulse than love of country; and he sees too deeply and widely into the great complex of life ever to believe that in war, as in any other form of conflicting human relations, it is always a clear case of the devils against the angels. There is infinite poetical material in this European drama; but it lies leagues beneath the surface aspects dealt with by the "patriotic" bards, with their hackneyed variations on the chords of vituperation and self-righteousness. It lies in the tragedy of the individual soul,—whether English, French, German, Russian, or what not; it is to be found in the experiences of almost countless men and women who have made every sacrifice and suffered every agony of which humanity is capable—and for a cause of which not one in ten thousand could give a coherent or plausible explanation.

To me the most striking poem yet evoked by the war is Mr. W. N. Ewer's "Five Souls," published in the London "Nation" last autumn. As it has never been reprinted in this country, so far as I know, perhaps you may be willing to let me share it with your readers.

#### "FIRST SOUL.

"I was a peasant of the Polish plain;  
I left my plough because the message ran:—  
Russia, in danger, needed every man  
To save her from the Tenton; and was slain.  
*I gave my life for freedom—This I know:  
For those who bade me fight had told me so.*

#### SECOND SOUL.

"I was a Tyrolean, a mountaineer;  
I gladly left my mountain home to fight  
Against the brutal, treacherous Muscovite;  
And died in Poland on a Cossack spear.  
*I gave my life for freedom—This I know:  
For those who bade me fight had told me so.*

#### THIRD SOUL.

"I worked in Lyons at my weaver's loom,  
When suddenly the Prussian despot hurled  
His felon blow at France and at the world;  
Then I went forth to Belgium and my doom.  
*I gave my life for freedom—This I know:  
For those who bade me fight had told me so.*

#### FOURTH SOUL.

"I owned a vineyard by the wooded Main,  
Until the Fatherland, begirt by foes  
Lusting her downfall, called me, and I rose  
Swift to the call—and died in fair Lorraine.  
*I gave my life for freedom—This I know:  
For those who bade me fight had told me so.*

#### FIFTH SOUL.

"I worked in a great shipyard by the Clyde.  
There came a sudden word of wars declared,  
Of Belgium, peaceful, helpless, unprepared,  
Asking our aid: I joined the ranks, and died.  
*I gave my life for freedom—This I know:  
For those who bade me fight had told me so."*

This may not be great poetry in form, but is not its truth and power as "a criticism of life" beyond question? The essential folly and tragedy of war, the blind devotion to leaders, the beauty of self-sacrifice,—all this and much more glows through these simple lines, and makes the poem worth (to me, at least) a ton of the "mad Kaiser" and "perfidious Albion" sort of thing with which we have for months been deluged.

RALPH BRONSON.

Wyoming, N. Y., March 8, 1915.

#### A TEXTUAL DIFFICULTY IN MILTON.

(To the Editor of THE DIAL.)

If I may be permitted to offer my conjecture on the textual difficulty in the tenth book of Milton's "Paradise Lost," suggested by the communication in your issue of March 4, I should like to venture the following.

The whole situation, briefly stated, seems to be this: Sin and Death had just completed the giant causeway, and "now descried their way to earth, first tending to Paradise" (l. 325), when the meeting with Satan, which is under consideration, took place. Now the question arises, Where shall we locate these three spirits of evil?

It appears to me that this may be done quite satisfactorily by first gathering together the most important visualizing data of this structure, and of the flight of Satan returning to his palace in Hell. That great "pontiff" was evidently "high arched" (l. 301), to begin with, a fact we must not lose sight of, if we wish to follow Milton's description of this path through Chaos. A little further on we learn that Satan, while "steering his *semith* betwixt Centaur and the Scorpion" (l. 328), or somewhere near what we might perhaps coldly term the limits of our solar system, "met who to meet him came" (l. 349), namely, the aforesaid Sin and Death. Here, I think, we should bear in mind that he is returning, not *has* returned, to Hell, as your correspondent apparently conceived him to have done; he was on his way,

but not yet arrived there. All the text gives us is, that after Eve was "seduced," "to Hell he now returned" (ll. 332-346); "returned" being here, according to the general context, a simple narrative imperative, not a participle, as our original inquiry seems to suggest in the expression: "At the moment of meeting Satan is represented as 'now returned to Hell,' l. 346."

This contention being taken for granted, we may claim that Satan only came upon the first incline of the unsuspected highway, when he met his fellow-spirits. He was only "steering his zenith," after having risen from Paradise, and reached the bounds of our atmospheric sea, winging his way as an angle of light (l. 327), and apparently unconscious of "a passage broad, smooth, easy, inoffensive" (l. 305), and obligingly prepared by his children. Espying the latter, he no doubt descended or "lighted from his wing," "and at sight of that stupendous bridge his joy increased," and he stood long admiring (l. 350). And the part of the bridge where he would be most likely to stop and praise, as he soon did, would be right here, rather than at the door of Hell, or at the end of his flight.

Approximating, then, the view from this ethereal spot, or trying to do so, we ought not to do violence to the imagination in undertaking to fix it too rigidly, and with too strict a localism. Nevertheless, for a scientific age there is perhaps nothing so agreeable here as at least a half-way probable mathematical precision in the location of this meeting-point. This could be done by thinking of this whole magnitude of space as a great cosmic spherical triangle, with Hell and Paradise at the lower apexes and the point in question at the top; and the "stupendous bridge," or "the three several ways in sight, to each of these three places" (l. 323), as the bi-sectors of the three angles of this imaginary triangle. Then the bi-sector of the Paradise-angle would curve downward to Earth, the bi-sector of the Hell-angle would curve down to Hell-gates, and the bi-sector of the upper angle would incline "near to Heaven's door" (l. 389). Thus the intersection of all three bi-sectors would be the point of meeting in our discussion.

But inasmuch as Satan was only between "Centaur and the Scorpion," not yet out of reach of our solar system, he was at the "brink of Chaos" (l. 347), "near the foot of this new wondrous pontiff." If then we consider that this monstrous structure was curved and "high arched," and that the segment reaching to earth was probably shorter than the one running down to Hell (ll. 320-323), Sin and Death could easily descend to Paradise and Satan likewise descend "down to Hell."

And yet, after all, the imaginative freedom of poetry almost revolts at such a matter-of-fact explanation! Suffice it to say that Milton here neither "nodded," nor gave an amanuensis cause to commit a blunder at once fatal to true poetry and vexatious to her conscientious student. The wonderful constructive imagination of the master mind simply took such a magnificent flight that ours of the lesser wing was at first unable to follow.

LOUIS C. MAROLF.

Wilton Junction, Iowa, March 8, 1915.

#### SOME ANTI-GERMAN MISCONCEPTIONS CORRECTED.

(To the Editor of THE DIAL.)

Mr. Wallace Rice's communication in your issue of February 16 contains a few errors of fact which you may wish to correct.

1. The representatives of Alsace-Lorraine in the Reichstag are elected by universal suffrage; and this suffrage is conceded to be as free and unhampered as any in the world. Alsace-Lorraine has fifteen representatives, and at the last election two of these represented the French party, while thirteen represented the various German parties.

2. With the exception of Mecklenburg, all German states have different constitutions than they had before 1848.

3. The Constitution of the German Empire of 1871 is a liberal document, and should not be overlooked by those who wish to discuss German Constitutions.

4. Most Germans who emigrated to America did not do so because "life was unendurable to them in the Fatherland," but because they believed that America offered opportunities which none of the European countries could afford to encourage. To draw conclusions unfavorable to Germany from the presence of many millions of people of German stock in this country is erroneous unless one wishes to draw similar conclusions as to the other countries whose sons have settled here. The average emigration from England for the past ten years has been over 200,000, while the emigration from Germany has practically ceased.

5. Nobody who knows modern Germany can believe that the Bourbon maxim, "Everything for the people, nothing by the people," is effective in Germany to-day. One glance at the German constitution, as well as familiarity with the workings of the Reichstag, will disprove this assertion without question.

6. England has more "frightful slaughters on her mind" than any other nation, perhaps because the extension and maintenance of her world empire amid less civilized people has made greater demands on her. The suppression of the Indian mutinies, the Egyptian River War described by Mr. Churchill, the Boer War with its concentration camps and Lord Roberts's proclamation issued from Pretoria, and finally the oppression of Ireland, prove this.

7. During the Civil War almost 200,000 Americans of German descent fought for the Union; while "the Germans in this country," as Mr. Theodore Roosevelt says, "were largely responsible for keeping Maryland, Kentucky, and Missouri in the Union." Nobody thought any the less of these people at that time; nor did any one doubt their loyalty because they were proud of their German descent.

It is very unfortunate if the natural difference of opinion prevalent as to the right or wrong in the European War induces the Anglo-Saxon majority or the Teuton minority to doubt each other's loyalty to their joint country.

EDMUND VON MACH.

Cambridge, Mass., March 5, 1915.

## The New Books.

### THE NEW MOVEMENT IN DRAMATIC PRESENTATION.\*

A "new movement" in art—or in anything else—generally goes through three stages. First, an idea is conceived by some genius, or by a few people of genius sometimes working together, sometimes separately, and is appreciated by a few people who are apt nowadays to be scattered about all over the world. Next, it begins to come to public notice and is found so interesting that people write, first articles then books about it or the people concerned with it. Every one begins to know something about it or the people concerned with it, and it has for a time a popularity which is often enough factitious and short-lived. Later everybody knows about it, takes it as a matter of course, and then its true power begins to tell widely, if there be enough in it, because the people at large are familiar enough with it to be able to get at its true spirit. This has happened with all sort of things, and not in matters of art alone.

The "new movement" in the theatre is still, in America at least, in the second stage. For ten or twenty years there have been innovations in stage presentation, Greek plays, Shakespearean settings, out-of-door plays, "Yellow Jackets," and the like. And for as many years there have been people here and there who understood and appreciated them, sometimes many, sometimes few. Now, however, after a good many articles, criticisms, magazines, and what not, there are appearing books which offer a general account of the matter. We are beginning to wake up to the idea that here is something important. Just how important, people might not agree. Mr. Archibald Henderson, in his chapter on newer tendencies in "The Changing Drama," calls it "this art of the future which stands out as the most significant tendency of the contemporary drama." Mr. Henderson is (among other things) one of the most widely read dramatic critics of our day; few know as well as he what is "up" in the dramatic world, what are the currents of present-day thought, what people are thinking, dreaming, doing, or trying to do. He views as most significant this effort to give form and body to the play. Most significant or not, good or bad, here is a clear enough case; everybody knows something about it. We have now two books, each

of which gives something of a broad treatment of the subject; one the general account of the conditions of the theatre by Mr. Moderwell, the other Mr. Huntly Carter's book on Max Reinhardt. This latter book makes the well-known producer of the Deutsches Theater the basis of a general treatment. Mr. Moderwell gives a more generally planned account of the matter, but is more especially interested in the work of Mr. Gordon Craig. As is commonly known, these two men have for some years been the leading innovators in the new Art of the Theatre.

If I had to choose between the two I should choose Mr. Moderwell's book, and that not because I agree with him in his admiration for Mr. Craig, although I do, but because he gives a well-ordered and well-worked-out general treatment of the whole subject. He would appear to have a more systematic mind than Mr. Huntly Carter, who, when he gave a while ago an *aperçu* of the whole field, got his material together in a form which must have stood in the way of many who would have liked to know something about the subject he was presenting. Nor does Mr. Moderwell seem to me less appreciative and understanding because he is more systematic. He has by no means the arid idea of the pure student and investigator. In fact, his mind appears to act in much the same way as other men's, which is a great advantage when one tries to explain matters to one's fellows. The reader will find in his book general ideas and principles, as well as particular details and events; he can get the general view and also learn facts, dates, and so on.

Mr. Huntly Carter views the New Theatre through the medium, as we may say, of Max Reinhardt, the director of the Deutsches Theater. It is a good thing that he has done so, for there is no other thorough treatment of Reinhardt's work in English. He does not, however, give a definite biography; in fact the title of his book shows that it is the dramatic or theatrical art that is of interest to him rather than the personal development. And in this matter Mr. Huntly Carter is known to have much information and knowledge. Max Reinhardt is the man who has actually done most in the new art of dramatic presentation. For ten or twelve years now he has given plays in Berlin,—plays of all kinds: "Salome" by Oscar Wilde, "The Lower Depths" by Gorky, "Pelléas and Mélisande" by Maeterlinck, "Electra" by Hofmannsthal, "Candida" by Shaw, "Rosmersholm" by Ibsen, as well as the staid old plays of Shakespeare, Molière, and Goethe. He has naturally put on the stage the plays of others, many of whom had no idea at

\* THE THEATRE OF TODAY. By Hiram Kelly Moderwell. Illustrated. New York: John Lane Co.

THE THEATRE OF MAX REINHARDT. By Huntly Carter. Illustrated. New York: Mitchell Kennerley.

all of the kind of stage upon which their works were destined eventually to appear: Sophocles and Shakespeare wrote their plays for theatres very different from anything Reinhardt was likely to use. So in a lesser degree with Molière and Goethe. The same thing was doubtless the case with many writers of our own day; Gorky and Maeterlinck probably took little account of the possibilities of the modern stage, whatever we may think of Hofmannsthal and Ibsen. Reinhardt seems to stand for an idea that Mr. Henderson gives us: "In the light of Croce's theories, I should like to stress the fact that in the presentation of a drama we have the most intricate and complex form of critical reproduction." Reinhardt is, as one may say, a critic, interpreting the works of the great dramatists of any and all time, just as Wilhelm Meister interpreted "Hamlet," putting them so that people in general will really get at them.

There is, however, another way of doing things in this dramatic movement,—namely, that which is generally associated with the name of Mr. Gordon Craig. Similar as his work is in many ways to that of Reinhardt, yet if we may judge from his writings it has a different spirit and motive power. Mr. Craig has been engaged in presenting the work of others: he has not been able to present many plays; he has no such imposing record of interpretations as Reinhardt; but the few things he has done have made an immense impression,—his "Hamlet" and "The Blue Bird" at Moscow, especially. To us in America that matters less because we know these things chiefly by book, and Mr. Craig is most widely known by his writings. If we call Max Reinhardt critical, we may say that Gordon Craig is creative. He thinks of something other than simple presentation or interpretation; in his "Art of the Theatre" a few years ago he presented the idea of a creative artist using all the means of the drama and the theatre to embody his thought. *THE DIAL* has already printed some studies of his ideas apropos of his books.

I have mentioned Mr. Moderwell's book as presenting the ideas of Mr. Craig. This gives only a slight idea of the book, which is an excellent treatment of the whole matter of the theatrical art of to-day. The mechanical forces are described, the different innovations in the form of the stage,—the revolving stage, the rolling stage, the sliding stage; the arrangements for scenery, like the cyclorama or the horizon; the different developments in lighting. The matter is also considered more or less at length from the artistic standpoint, and also with reference to what is being done in

this country. Design, color, light, three matters so fundamental in the newer ideas, are dealt with. The literary forces are considered,—namely, the dramatists now at work throughout the world. The book ends with a consideration of the social and economic forces; and in fact we have a very general, all-around treatment of the subject, not at all limited to any particular view or school. I do not, in fact, know of any other one book which gives a better introduction to the dramatic world to-day, unless it be that of Mr. Henderson's already quoted, which takes the subject rather from the dramatic standpoint, the point of view of literature, as Mr. Moderwell views it from the theatrical standpoint, that of the stage.

Mr. Moderwell's book is a good accompaniment to those of Mr. Gordon Craig in giving an idea of the theatre, not so much as the means of interpreting the work of great dramatists, as a means whereby the artist may express himself. That is the new "Art of the Theatre"; just as an artist may express himself in painting, music, poetry, architecture, or in many other well-recognized ways, so he may express himself by the much more complex means of the theatre, which calls for the use of poetry, painting, music, architecture, as well as acting, dancing, pantomime, costume, and so on. "The drama as the culminating synthesis of all the arts" is Mr. Henderson's expression. The artist of the theatre is a creator rather than a critic. This is rather an art of the future: even Mr. Gordon Craig, who is very busy fashioning his instrument, has not yet played upon it, at least so far as the world in general is concerned.

Although Mr. Huntly Carter seems something of a partisan, I see no reason why one should think of any necessary antagonism between the critical and the creative schools of presentation. Even though the creative view appeal to one most, as it does to me, there is no getting away from the other. Create as much as possible, there must always be the critical presentation, unless we are content to let all the great drama of the past sink into nothingness. There will always be the presentation of Shakespeare, for instance, unless Mr. Shaw should succeed in his ill-concealed effort to make away with him in the public mind. It will never be possible to present Shakespeare in the way he was originally presented,—we can never produce just the impressions that he produced in the way he did; if we could reconstitute the Elizabethan actor and the Elizabethan play-house we could never reconstitute the Elizabethan audience. So there must always be the modern presentation

of Shakespeare and of the other great masters of the drama, and that, as a rule, by means of which they did not dream. Even the dramatists of our day, unless devoted "men of the theatre," must often be in ignorance of the means whereby their imaginations will be realized; indeed, they must often see their own imaginations realized in ways better and more adequate than they had conceived themselves. The critical presentation will even be the most common. It is presumably easier, for one thing; in the drama, as elsewhere, one will find many men of critical ability for one of any creative power. It is also more widely useful; in learning the Art of the Theatre, as in learning any other art, whether for creative purpose or merely for general culture, one must deal with the work of earlier masters. Great geniuses have developed without the training of schools and conservatories, and on the other hand the confining effect of traditional criticism has been long understood. Yet in the main, genius likes to view the work of genius. One cannot learn the Art of the Theatre out of one's head, nor are there many schools like Mr. Craig's at Florence; the young artists of the theatre must learn their art by seeing plays produced, and it will certainly be hard on them (as on the public) to see only the plays of their own time and generation and even moment, as might be the case if the creative artist of the theatre dominated the situation. There must always be critics of the theatre, like Max Reinhardt, who has never sought himself to create, save perhaps in a minor way. Yet the ideas of Mr. Craig are singularly suggestive. The practical man will doubtless think it improbable that we shall ever have many dramatic artists who can both conceive a dramatic idea and themselves bring it to presentation, even with the assistance of properly subservient specialists in acting, lighting, music, and so on. It is probable that we shall never have very many, but certainly we shall have none at all unless a beginning is somehow made. And making once a good beginning we may find it not so impossible to continue as it may have once appeared.

To me, if I may add a sort of *obiter dictum*, such matters appear most likely to be fruitful in a direction not often noticed,—namely, in developing a dramatic audience. I know of nothing that makes one understand a play better than to try to present it. If you want to understand "Hamlet," get a company of your friends to act "Hamlet," even though you can get nobody to come and see you. The study you will have to give the play will give you an appreciation you never have had before, especially if you can yourself assume the

task of directing the performance. But more useful even than the presenting the works of others is the presenting plays of one's own upon no matter how small a scale provided it be done with any real consideration of the needs and necessities of the case. You may give your performance at one end of a parlor, on a High School stage, at a Club smoker, or in a garden, or anywhere else. Provided you realize your dramatic opportunities and use them in an artistic way, you are getting something on the Art of the Theatre that you cannot get even by going to see other people act every night in the season and reading plays in books all the rest of the year. Only one must do the thing in the best way with the view of the artist of the theatre,—not necessarily of Mr. Gordon Craig or any particular person. And a public made up of people who were accustomed to such matters, who took stage presentation as naturally as they did reading, would be one which would appreciate the work of the masters better than ours does now.

EDWARD E. HALE.

#### TWO YEARS IN HURRICANE LAND.\*

After the thrill and exultation attending the conquest of, first, the North Pole and then, within a brief space, the South Pole, it might seem that further exploration of Arctic or Antarctic regions must partake of the nature of an anticlimax; and in some sense this cannot but be true. No other pushing into the unknown can quite equal in excitement the pursuit of that infinitesimal point where all the meridians meet and there is no longer any East or any West. But just as the discovery of America did not exhaust the possibilities of occidental exploration and adventure, so the achievements of Captains Peary and Amundsen have rather stimulated than deadened eagerness to learn more of the secrets of the frozen polar seas and undefined continents. Among those best equipped by nature and training to supplement the work of those earlier explorers, Sir Douglas Mawson, of Adelaide University and a member of the Shackleton expedition of 1907-9, is not the least conspicuous. His organization and leadership of the Australasian Antarctic Expedition of 1911-14 placed him among the foremost of skilled and resourceful and intrepid adventurers into the vast unknown of Antarctica, "the home of the blizzard," as he calls it in the title to his elaborate work descriptive of that expedition, now published in two hand-

\* THE HOME OF THE BLIZZARD. Being the Story of the Australasian Antarctic Expedition, 1911-1914. By Sir Douglas Mawson, D.Sc., B.E. Illustrated in color and black and white, also with maps. Philadelphia: J. B. Lippincott Co.

some volumes, with every accompaniment of colored and uncolored illustration, of map and diagram and appendix, that the exigent reader could desire—except that the more scientific or technical fruits of the undertaking are reserved for future presentation.

As explained in the opening chapter, the design of the expedition was to land a party of five men on Macquarie Island, about halfway between Australia and the Antarctic continent, this party to be equipped with wireless apparatus for communication with the explorers southward and with Hobart to the north, and to carry on certain assigned investigations, while the rest of the company took in hand the more arduous and hazardous exploration of the little-known regions lying within or near the Antarctic Circle between King George V Land on the east and Queen Mary Land on the west, or over a stretch of nearly sixty degrees of longitude. This latter work was to be done by several parties operating separately but in pursuance of one well-considered scheme, which embraced researches in geography, oceanography, meteorology, glaciology, geology, biology, bacteriology, the study of tides, wireless and auroral observations, and terrestrial magnetism. In addition to the chief's account of the expedition as a whole, and of his own activities as organizer and leader, as first in command at the "main base" in Adelie Land, and as engaged in a particularly toilsome and dangerous excursion to the eastward across King George V Land, the book contains subordinate and almost equally interesting narratives from the pens of those who led forth other parties on their several more or less perilous quests.

Even those who have had but slight experience in roughing it with an outing party will appreciate what the author has to say on the extreme importance of care in selecting the men with whom one is to winter and summer in the wilderness. Mental and physical equipment for the work in prospect is not enough, though it is indispensable; moral quality must also be insisted upon.

"In no department can a leader spend time more profitably than in the selection of the men who are to accomplish the work. Even when the expedition has a scientific basis, academic distinction becomes secondary to the choice of *men*. Fiala, as a result of his Arctic experience, truly says, 'Many a man who is a jolly good fellow in congenial surroundings will become impatient, selfish and mean when obliged to sacrifice his comfort, curb his desires and work hard in what seems a losing fight. The first consideration in the choice of men for a polar campaign should be the moral quality. Next should come mental and physical powers.'"

Of interest, too, is this further specification of

attributes essential to success in the peculiar task here under consideration:

"For polar work the great desideratum is tempered youth. Although one man at the age of fifty may be as strong physically as another at the age of twenty, it is certain that the exceptional man of fifty was also an exceptional man at twenty. On the average, after about thirty years of age, the elasticity of the body to rise to the strain of emergency diminishes, and, when forty years is reached, a man, medically speaking, reaches his acme. After that, degeneration of the fabric of the body slowly and maybe imperceptibly sets in. As the difficulties of exploration in cold regions approximate to the limit of human endurance and often enough exceed it, it is obvious that the above generalizations must receive due weight."

The men selected with proper regard to this Oslerian age limit comprised a party of about forty, including the five ship's officers and several temporary members of the expedition, and all but one seem to have fulfilled expectation in respect to physical hardihood. That one, Dr. Xavier Mertz, a Swiss of exceptional ability and promise, and not yet thirty years of age, succumbed to exposure and an insufficiency of nutrition on the arduous expedition already mentioned which was led by Dr. Mawson. The other member of this party, Lieutenant B. E. S. Ninnis, a youth of twenty-three, also lost his life on the way, falling with sledge and dogs through a crust of snow covering a crevasse. These two, it appears, were the only ones who failed to survive the rigors and perils of the enterprise.

Most tragic and grimly impressive is the story of that ill-fated excursion from which only the leader, after indescribable sufferings and hair-breadth escapes, returned to the friendly shelter of winter quarters. That a month of lonely struggle and semi-starvation (the last dog had been sacrificed) in those icy solitudes should have left him with reason unimpaired and bodily powers not permanently weakened, is almost beyond belief, and speaks volumes for his virility. The temptation to let go his grip, in more senses than one, evidently assailed him with increasing frequency as the margin of possible endurance became narrower. A passage from his diary illustrates that strange mingling of the awful and the trivial, the sublime and the ridiculous, that many a reader will have noted in his own experience at moments of exceptional trial or danger.

"Going up a long, fairly steep slope, deeply covered with soft snow, broke through lid of crevasse but caught myself at thighs, got out, turned fifty yards to the north, then attempted to cross trend of crevasse, there being no indication of it; a few moments later found myself dangling fourteen feet below on end of rope in crevasse—

sledge creeping to mouth—had time to say to myself, 'so this is the end,' expecting the sledge every moment to crash on my head and all go to the unseen bottom—then thought of the food uneaten on the sledge; but as the sledge pulled up without letting me down, thought of Providence giving me another chance."

It was a small chance, but the edge of the crevasse was at last gained, when a second fall, to the full length of the rope, followed. The remainder of the incident must be told in the author's own words:

"Exhausted, weak and chilled (for my hands were bare and pounds of snow had got inside my clothing) I hung with the firm conviction that all was over except the passing. Below was a black chasm; it would be but the work of a moment to slip from the harness, then all the pain and toil would be over. It was a rare situation, a rare temptation—a chance to quit small things for great—to pass from the petty exploration of a planet to the contemplation of vaster worlds beyond. But there was all eternity for the last and, at its longest, the present would be but short. I felt better for the thought. My strength was fast ebbing; in a few minutes it would be too late. It was the occasion for a supreme effort. New powers seemed to come as I addressed myself to one last tremendous effort. The struggle occupied some time, but by a miracle I rose slowly to the surface. This time I emerged feet first, still holding on to the rope, and pushed myself out, extended at full length, on the snow—on solid ground. Then came the reaction, and I could do nothing for quite an hour."

Though the author modestly ascribes to a friendly reviser any literary merit his chapters may possess, it is plain that the prerequisite of having something to say before attempting to say it, is all his own, and that he can well afford to let his style take care of itself. Not unworthy of a place beside the last recorded words of the ill-fated Captain Scott is the terse account of that all but desperate struggle to regain the land of the living after death had claimed the two companions of the outward journey. Other parts that hold the attention are the detailed descriptions of landing, hut-building, dog-management, and all the ingenuities and contrivances evolved by the exigencies of the time and place. Recognition also is due to the clear style, effective and unwasteful of words, in which the lesser contributors to the book tell their respective tales of more or less exciting adventure. A later work presenting the scientific results of these two years (and somewhat more) of manifold investigation in an almost virgin field is promised. Here, then, let it suffice to register appreciation of the more generally narrative and descriptive volumes. Their appearance and workmanship, with the large, clear type of the Ballantyne Press, and with their many

strikingly beautiful illustrations, including a number of unusually fine colored ones, and their generous provision of large folding maps, could not easily have been improved upon. In only one particular, hardly important enough to mention, has expectation been a little disappointed: the index references seem to lack that scrupulous accuracy which the reviewer if not the general reader likes to find in a work of so rich and varied contents as "The Home of the Blizzard."

PERCY F. BICKNELL.

#### THE QUALITY OF GENIUS.\*

The first edition of Türeck's "Man of Genius" was published in Germany in 1896, and was so well received that other editions, variously revised and enlarged, rapidly followed one another. In all, seven editions have been issued in Germany up to the present time. The English translation, now before us, was prepared and printed in Germany, though published in London.

Dr. Türeck's conception of genius is a qualitative rather than a quantitative one. We are not to regard as a genius any man possessing extraordinary abilities, without reference to their nature. On the other hand, something of the quality of genius is universal: as Schopenhauer said, "really every child is to a certain extent a genius." We are to consider that genius is an inherent power, without reference to performance; thus it is easy to imagine a man potentially capable of producing works of genius, hindered by circumstances from doing anything of consequence. What, then, is the essential mark of genius? It is, according to Dr. Türeck (following Schopenhauer), a capacity for love, using that word in the widest sense,—an objective tendency, which seeks realization through contact with the external world, and puts aside selfish and subjective motives. At the same time, appreciation or love being the motive force, reality is idealized, and the world is understood in its meaning, rather than in its imperfect expression. This, we must hold, is to get at the core of truth, the original version of which visible things are, as it were, an imperfect translation. Thus we glide into idealism, our own nature suffusing and transforming external reality.

It may properly be objected, that Dr. Türeck has selected the human quality which he most admires and values, and has labelled it genius. At the same time, he is not altogether without warrant in this, for according to the ordinary conception of the word, genius certainly

\* THE MAN OF GENIUS. By Hermann Türeck, Ph.D. New York: The Macmillan Co.



implies increased capacity for understanding and appreciation. Think of any man to whom we ascribe this quality,—is he not distinguished by the breadth and depth of his relationship to reality, by the extent of his comprehension of truth? He cannot be wholly self-centred, if only for the reason that his field would remain altogether too narrow for the expression of his powers. So, as we think about it, the simple definition which our author gives, "genius is love," rather grows upon us, and seems less absurd than when we first read it.

Then, as to the idealistic outcome: is it a final reaction from the severity of truth, a return to the subjectivism from which we supposed we had escaped? Perhaps so, in part, but it is curious to recall a rather similar development in the innermost sanctum of the most modern science. Following the path first indicated by Mendel, we have explored the maze of heredity in directions he never knew, and find ourselves contemplating every living being as a compromise between what is and what "might have been." Not at all as a matter of idealism, but by calculations having almost the validity of mathematics, do we postulate the potential qualities of this or that descendant of known ancestors, and estimate the deviation from the fullest expression, due to this cause or that. Are we, then, to blame the philosophical idealist, who, looking beneath the surface of things, discerns often a half-expressed meaning, and values the outcome partly for the implied purpose? Crass anthropomorphism, if you like, but we cannot do without it. Repeat a thousand times, things are what they are, and even in science we can never forget that they are also, in a genuine sense for us, what they are not.

It is rather more difficult to follow our author in some other matters. Growing out of the idea of the disinterestedness of genius, there is developed the conception that the activity must be its own justification, rather than any particular end to be gained. In any intense work, it is certainly true that the mind is centred upon the activity itself, and the end to be gained may be quite nebulous or unrealized for the time being. Under such circumstances the work is pleasurable; whereas if the end alone is in view, it becomes a burden. Dr. Türck goes so far as to assert that the highest work, thus accomplished, is of the nature of play, and states in several passages that the genius is primarily interested in what he is doing, and cannot take the world and its needs very seriously. He thus dismisses the future, as it were; he has neither hope nor fear; in a word he is free from care. Here we think the

extremes meet, and we find that our genius is after all in danger of landing in that very mire of selfishness from which he had escaped. We are confirmed in this opinion when we find the author lauding Napoleon as a man after his own heart.

This breakdown of the whole theory, as it seems to us, is especially apparent in the extremely interesting chapter on "Hamlet." The play is analyzed quite fully from Dr. Türck's point of view; and whatever we may think of this, the boldness and originality of the treatment command admiration. The idea is, that Hamlet was a genius in the fullest sense of the word, capable of great ideas, of seeing things in the large, incapable of narrowness and selfishness. He grew up believing in the general goodness of men and things, supposing that the love of his mother and the respect of all men for his father were due to the latter's good qualities alone. When he finds that the same respect and love are given to one who has indeed power, but is in all other respects unworthy, the whole fabric of his idealism collapses. He finds, too, that Ophelia has none of the high qualities which he supposed must go with so lovely a form. Consequently, although he is not wanting in courage and other manly qualities, he sees things in too large a way to care very much about mere revenge, about a deed which will not, can not, set the whole world right. It is not a matter of conscience, of moral uncertainty, but of lack of interest in a mere detail of the wretchedness of things. Dr. Türck states that this explanation occurred to him one day when reflecting on the passage in the Gospel of Matthew, in which Christ asks "Who is my mother? and who are my brethren? And he stretched forth his hand toward his disciples, and said, Behold my mother and my brethren!" It struck him that Hamlet, in like manner, had gone beyond the stage of feeling special responsibility in connection with his father as distinguished from other men.

This ingenious hypothesis surely cannot represent Shakespeare's meaning. As it seems to the reviewer, the greatness of the tragedy of "Hamlet," as that of "Othello," lies in the internal rather than the external failure, the wreck of an essentially noble nature which could not rise to the occasion. It is for this reason that we are more moved by these plays than by "Julius Caesar." To represent Hamlet's attitude as laudable, and put the whole blame on the cheapness of his environment, is to emasculate the work. At the same time, no doubt, the quality which Dr. Türck calls genius, the breadth of understanding and appreciation, may at times deprive men of that



simplicity of purpose which is necessary to action. Shakespeare appears to have understood at least this, that academic life and thought tended to inhibit action, and his lesson may not be without significance for us to-day.

Other chapters take up Goethe's "Faust," Byron's "Manfred," Schopenhauer and Spinoza, Christ and Buddha, Darwin and Lombroso, Stirner, Nietzsche, and Ibsen. The treatment of "Faust" is especially detailed and original, but we cannot take the space to outline it here. Stirner, Nietzsche, and Ibsen, together with Lombroso, are vigorously attacked, and called antisophers. It is perhaps hardly fair to class Ibsen with the others, but his work is discussed at length, and the author's position is made clear. We may close with a quotation remarkable not only for its pungent sarcasm, but for a certain suggestiveness in relation to the attitude taken by some learned men with reference to the happenings of to-day. After describing Nietzsche's theory of conduct, Dr. Türek exclaims:

"Imagine, on these lines, a speech for the defence such as the following: 'Gentlemen of the jury, the accused pleads guilty to having committed a murder: I request you, however, to consider how horribly beautiful his crime is. From a sheer passion for murder—because, as our great Nietzsche says, "his soul wanted blood . . . he thirsted for the happiness of the knife,"—he decoyed a child to a lonely place, and slowly killed it with exquisite tortures. Neither the innocent terrified looks of the child, the little hands convulsively clasped in despair, the small body trembling and twitching with pain, nor the pitifully beseeching voice and the frightful cries of the little creature writhing in an agonizing death could touch this man's heart. What sternness of decision and character he here showed. To whom would it come easy to imitate him? Who would not rather commit suicide than inflict such terrible suffering on a poor little creature? Gentlemen of the jury, I pray you to admire this man's strength of mind, "the beautiful terribleness of the deed," as our famous antisopher calls it, and further beg you to consider what this man would have been able to accomplish, had he been born to a throne.'"

T. D. A. COCKERELL.

#### ENGLISH LITERATURE IN THE ROMANTIC PERIOD.\*

For the earlier volumes of "The Cambridge History of English Literature," the editors fortunately secured a number of contributions outside of Great Britain; in the later ones the custom seems to be passing. The latest volume contains one chapter by a French scholar, who

is the sole representative of Continental learning. The absence of any chapter from America might be explained by the fact that a supplementary enterprise, "The Cambridge History of American Literature," which is now in preparation, has been entrusted to American hands—it is, indeed, mainly an American venture. But, as in Volume X., the bibliographies here and there betray an inexcusable ignorance of books and articles that have been published in this country. One has a feeling that some of our English cousins more readily tolerate American scholarship when it concerns itself with Old and Middle English, or with the Elizabethans and Milton, and are less complacent when we offer to interpret the modern poets.

Of the sixteen chapters, eight are by persons whom we have come to recognize as steady contributors: Mr. Previt -Orton deals with "Political Writers and Speakers"; Professor Sorley with "Bentham and the Early Utilitarians"; Mr. Child with Cowper and with Crabbe; Professor Saintsbury with Southey, with "The Prosody of the Eighteenth Century," and with "The Growth of the Later Novel"; and Mr. Harold Routh with "The Georgian Drama." Practice, and an ability to anticipate the plans and wishes of the editors, are sure to tell in a work of this sort; the chapter by Mr. Routh, for example, is a model in perspective and compression, without undue sacrifice of interest. Nor are the authors of the remaining chapters all new; Mr. Aldis has appeared before, and so have Mr. Henderson, Mr. Vaughan, and Professor Grierson.

It would be idle to repeat the table of contents. We must single out a few chapters for special mention. The first, that of Professor Grierson on Burke, opens with a laborious sentence containing ninety-nine words and a date. Once in motion, however, we are carried along easily on a stream that more than once reminds us of the tide in the eloquence of the master-orator himself. Professor Grierson, rising to the height of his great argument, has produced an essay (if one be allowed to predict) that will have a lasting place in the literature on Burke. It is clear; it is orderly; it is elevated in tone; it displays true philosophic insight. And it has memorable passages, such as this one on Burke's temperament:

"The sensitive, brooding imagination, which, coupled with a restless, speculative intellect, seeking ever to illuminate facts by principles, gives tone to Burke's speeches and pamphlets; for it is this temperament which imparts vividness and color to the dry details of historical and statistical knowledge, and it is this temperament which at once directs, keeps in check, and prescribes its limits to, that speculative, inquiring intellect."

\* THE CAMBRIDGE HISTORY OF ENGLISH LITERATURE. Edited by A. W. Ward and A. R. Waller. Volume XI., The Period of the French Revolution. Cambridge, England: University Press. New York: G. P. Putnam's Sons.

Again:

"Of the three means by which Cicero, following the Greeks, declares that the orator achieves his end of winning over men's minds, *docendo, conciliando, permovendo*, tradition and the evidence of his works point to Burke's having failed chiefly in the second. He could delight, astound, and convince an audience. He did not easily conciliate and win them over. He lacked the first essential and index of the conciliatory speaker, *lenitas vocis*; his voice was harsh and unmusical, his gesture ungainly. The high qualities, artistic and intellectual, of his speeches are better appreciated by readers and students than by 'even the most illustrious of those who watched that tall gaunt figure with its whirling arms, and listened to the Niagara of words bursting and shrieking from those impetuous lips.'"

And once more:

"Burke's unique power as an orator lies in the peculiar interpenetration of thought and passion. Like the poet and the prophet, he thinks most profoundly when he thinks most passionately. When he is not deeply moved, his oratory verges toward the turgid; when he indulges feeling for its own sake, as in parts of *Letters on a Regicide Peace*, it becomes hysterical. But, in his greatest speeches and pamphlets, the passion of Burke's mind shows itself in the luminous thoughts which it emits, in the imagery which at once moves and teaches, throwing a flood of light not only on the point in question, but on the whole neighboring sphere of man's moral and political nature."

This is not the only striking chapter in the volume. Professor Legouis of the Sorbonne, whose career began with a study of the French officer Beaupuy mentioned in "The Prelude," and whose reputation was assured through a notable interpretation of that poem, now utters, as it were, his final judgment upon Wordsworth. In the interval, the skill of the critic has not diminished, but probably increased; his sentences are packed with thought and solid information; and his conception of Wordsworth as carrying on the tradition of Rousseau, with modifications from the philosophy of Burke, is subtly elaborated, and presented with the grace and charm which we have come to expect from the school of Alexandre Beljame. And yet one reads this chapter with a sense of disillusionment. It is as if the author had lost something of his initial interest in the poet. His former knowledge, which chiefly bore upon the early life of Wordsworth, and upon the proximate origins of Wordsworthian ideas, is duly resuscitated; but it would seem that for the poet's subsequent activity M. Legouis to some extent has been swayed by secondary sources of opinion, so that the views expressed, while far from being stereotyped, and reflecting conventional criticism only in a general way, can hardly be said to possess the

freshness and independence of his work on "The Prelude." If his estimate is conventional, this appears in his treatment of "The Excursion," and, still more, of the "Ecclesiastical Sonnets." Indeed, it is unsafe to appraise "The Excursion" as a narrative poem, or, as many others do, to disparage it as not entirely composed in a lyrical or impassioned style; the style was not so intended, nor yet was it meant to be that of an epic. "The Excursion" is a dialogue, and must be judged according to the laws governing this form of art; one does well to read Plato (who is not always impassioned) before taking up a modern Platonist or Neoplatonist; and it may be said that the poem of Wordsworth endures comparison with other English dialogues. As for the "Ecclesiastical Sonnets," so few persons look at them, not to speak of studying them with care, that in the popular opinion they would seem to be negligible. M. Legouis says they are "the Anglican counterpart, on a much narrower basis, of Chateaubriand's *Génie du Christianisme*." They are, however, founded upon good authorities, such as Bede and Sharon Turner, and reveal a scholarly method to which Chateaubriand was a stranger. Montalembert, saturated with the spirit of the Middle Ages, praised some of them at least very highly. If we view them in the lineage, not of Chateaubriand, but of Herbert and Keble,—if we find their place in the main course, not of Continental literature, but of religious poetry in England, we are more likely to appreciate their true significance. One hesitates to enter the lists against an interpreter so expert and so well-prepared; but M. Legouis, as it seems to the present writer, has considered the poetry of Wordsworth too exclusively in the light of immediate circumstances, and of Revolutionary influences and French ideals, and too little *sub specie eternitatis*.

The remarks of Mr. Vaughan on Coleridge suffer in comparison. For one thing, his chapter is marred by censurable carelessness in matters of detail. For example, he says that the beginnings of the opium habit "go back as far as 1797"; Coleridge certainly began to take laudanum before that. He speaks of an impalpable quality illustrated by the line

"Enclosing sunny spots of greenery,"

where Coleridge wrote *Enfolding*. He speaks of "the ghastly colors which 'patched the bones' of Death in a verse which the subtle instinct of Coleridge led him subsequently to strike out." "Patched the bones" is a bad misquotation; and the criticism of friends, and of the reviewers, had much to do with the excision by Coleridge of grotesque and repul-

sive images from "The Rime of the Ancient Mariner." Again, there is slipshod work in the statement that Southey "pronounced the poem to be 'an attempt at the Dutch sublime.'" What Southey wrote was, "a Dutch attempt at German sublimity." He probably did not think ill of the thing attempted, since the supernatural was his own field, and he could himself learn from Bürger; he thought the attempt awkward. But the obvious errors are not the only ones in the chapter. Taking issue with the utterance of Coleridge himself, "I cannot write without a body of thought," Mr. Vaughan says of "Kubla Khan": "While thought alone, however inspiring, is powerless to make poetry, pure imagery and pure music, even without thought (if such a thing be possible), suffice, when working in absolute harmony, to constitute what pedantry alone could deny to be a great poem." If it be pedantry to desire depth of thought in poetry and music, as well as in criticism, the present writer cannot evade the impeachment; holding, in fact, the opinion of Coleridge as elsewhere expressed: "Poetry is certainly something more than good sense; but it must be good sense, at all events; just as a palace is more than a house, but it must be a house, at least." As for the sense of the criticism, if thought becomes *inspiring*, will it not produce something artistic? But can thought exist without *imagery*—that is, without organic sensation? Psychologists, we believe, say it cannot. And what does our author mean by the words, "if such a thing be possible"? If imagery and music without thought are *not* possible, so much the better for the human mind and for human art; in that case, there can be no such thing as "pure" imagery, and no poetry that is "pure" sound and fury, signifying nothing; though there can be intentional and unintentional nonsense in both poetry and prose. "If such a thing be possible" implies that the context in which it is found may be nonsense; and that is what we strongly suspect it is. Instead of assuming that "the body of thought" does not obtrude itself for the simple reason that there is no thought to obtrude, how much better would be the plan of trying to find out what the content of "Kubla Khan" really is! As the present writer pointed out some years ago, the poem, when attentively examined, takes its place among the many descriptions of the terrestrial paradise. There is a description of the Tartar paradise at the beginning, an allusion to the Abyssinian paradise in the middle, and an apparent reference to the false paradise of the Persian necromancer Aladdin at the end; and there are various reminiscences from the fourth book

of "Paradise Lost" and from Bartram's "Travels" (in Florida, Georgia, etc.) intermingled; the whole being drawn together by no inner bond of necessary sequence, but by casual association. The poem is not a great one; its unquestionable merits do not sufficiently outweigh the latent defects for that. It would be greater if, as in the fourth book of "Paradise Lost," or in the twenty-eighth canto of Dante's "Purgatorio," the sensuous element, the flesh, had a distinct form, so as to give unmistakable significance to the whole. And beautiful and melodious as the parts may be, where the heart should be there is something repulsive: Coleridge suggests that the place is "holy" as being the scene of demoniac love—

"A savage place! as holy and enchanted  
As e'er beneath a waning moon was haunted  
By woman wailing for her demon-lover!"

That reminds one of the essential indelicacy of "Christabel," and of other passages in which the poet has utilized repulsive ideas, from works on demonology, which may not be clear to the uninstructed reader, but which must be reckoned with in studying the genius of Coleridge. We must discover where the poet is laudable, and where he is open to censure. Mr. Vaughan praises without discrimination. Thus he says of "The Rime of the Ancient Mariner" that "the story shapes itself in a succession of images unsurpassed for poetic power and aptness": whereas Hawthorne called attention to the absurdity of a seaman going about his nautical tasks when there was hanging upon his neck a bird with wings measuring thirteen feet across. This is not to minimize the loveliness of Coleridge at his best; the aim is to show the want of precision in an unwary critic—in one who does not verify his references, and who has the corresponding habit of careless generalization. As Mr. Vaughan has previously worked in the field of literary criticism, it may be well to touch upon one matter there. In the passage commonly referred to ("Ars Poetica" 333-4), Horace does not say that "the object of poetry is to instruct" (p. 148). He describes what poets actually wish to do, dividing them into three classes:

"Aut prodesse volunt aut delectare poetæ  
Aut simul et iucunda et idonea dicere vitæ."

They wish either to profit, or to delight, or to do both in one. It is not a question of what they ought to do, but of characteristic desires; and it is true to the facts.

Of the chapters hitherto unmentioned, that of Mr. Wallis on Blake deserves high commendation. There is nothing better on the subject. Chapter XIV., on "Book Produc-

tion and Distribution, 1625-1800," by Mr. H. G. Aldis, gives a very interesting picture of the relations between author and publisher in the seventeenth century, of the activities of Tonson, Lintot, Dodsley, and Miller in the eighteenth, and of the circumstances which gave rise to such collections of the English poets as those of Bell and Johnson. Mrs. Aldis also does well with "The Bluestockings," and Mr. Darton with "Children's Books," beginning with the earliest specimens. The bibliography appended to this final chapter fills about seventeen pages, and is an achievement in itself; it should attract the notice of parents and teachers, who will not elsewhere find so excellent a guide. The author of the chapter is evidently responsible for the list.

For several other lists the case is different, and the results are not always happy. In the Bibliography of Wordsworth, Knight's Eversley Edition (1896) should not have been made a mere adjunct to his earlier and inferior Edinburgh Edition; Mr. Nowell C. Smith should not be disguised as "Smith, C. N."; negligible anthologies like that of A. J. George should have been omitted; and under "Biography and Criticism," there should be more entries from American scholarly periodicals. On p. 455 the page-heading properly changes to "Coleridge"; but on pp. 457, 459, reappears "William Wordsworth"—a confusing oversight. The list of books on Coleridge mentions the recent bibliography of T. J. Wise, but not that of J. L. Haney (Philadelphia, 1903), which, with its entries of books and articles on the poet, is indispensable to students. Under "Biography and Criticism," Lucas's "Life of Charles Lamb" ought by all means to have been included; it would be easy to add a dozen other important titles.

In the work as a whole there is a certain awkwardness of arrangement. Why should Blake (1757-1827) precede Burns (1759-1796), and both follow Wordsworth (1770-1850) and Coleridge (1772-1834)?

But we must not quarrel with the volume. The chapters on Burke, Wordsworth, and Blake, which are not the only significant ones, would be enough to redeem it from defects far more serious than any we have noted.

LANE COOPER.

Mr. Stanley Leathes, one of the editors of "The Cambridge Modern History," has written a "History of the United Kingdom" on a large scale. The first volume, which will be issued this spring, is called "The Making of the People," and covers the period down to the time of the general application of machinery to industry.

#### EYE-WITNESSES AT THE SHAMBLES.\*

Mr. Irvin S. Cobb's "Paths of Glory" easily deserves first place among recent books about the war. Mr. Cobb has an unusual talent for description, and his pages disclose a character typically American. He saw the war largely through German eyes and under German auspices, and he retained throughout something closely approximating a judicial poise; certainly there is always the manifest intention to be just and an almost meticulous adherence to fact. Nevertheless, the very perfection of the machine, the subordination of the individual to the orders of an admitted superior, leave a sense of outraged Americanism behind, as in such an innocent instance as this:

"The turf was scarred with hoofprints and strewed with hay; and there was a row of small trenches in which the Germans had built their fires to do their cooking. The sod, which had been removed to make these trenches, was piled in neat little terraces, ready to be put back; and care plainly had been taken by the troopers to avoid damaging the bark on the trunks of the ash and elm trees.

"There it was—the German system of warfare! These Germans might carry on their war after the most scientifically deadly plan the world has ever known; they might deal out their peculiarly fatal brand of drumhead justice to all civilians who crossed their paths bearing arms; they might burn and waste for punishment; they might lay on a captured city and a whipped province a tribute of foodstuffs and an indemnity of money heavier than any civilized race has ever demanded of the cowed and conquered—might do all these things and more besides—but their common troopers saved the sods of the greensward for replanting and spared the boles of the young shade trees!"

None of the reproduced photographs which accompanied the serial publication of Mr. Cobb's narrative have been used in his book, but there is no need for them, so pictorial are his words and so interpretative his attitude toward what he saw. Above all, perhaps, is the sincere American attitude he preserves from cover to cover of his interesting volume. He detested the thought of war before ever he saw it or its consequences; and when he was brought face to face with these he abominated it and the spirit which calls men to

\* PATHS OF GLORY. Impressions of War Written at or near the Front. By Irvin S. Cobb. New York: George H. Doran Co.

WITH THE ALLIES. By Richard Harding Davis. Illustrated. New York: Charles Scribner's Sons.

FIGHTING IN FLANDERS. By E. Alexander Powell, F.R.G.S. Illustrated. New York: Charles Scribner's Sons.

PARIS WAR DAYS. Diary of an American. By Charles Inman Barnard, LL.B. Illustrated. Boston: Little, Brown & Co.

TOMMY ATKINS AT WAR AS TOLD IN HIS OWN LETTERS. By James A. Kilpatrick. New York: McBride, Nast & Co.

SIX WEEKS AT THE WAR. By Millicent Duchess of Sutherland. Chicago: A. C. McClurg & Co.

slaughter. His hatred for the wickedness of what he saw and sympathy with those who suffer from this wickedness has produced a work of literature,—a profoundly sad criticism of life.

Mr. Richard Harding Davis, like most of his countrymen, probably admired Germany but did not like it before he met it in war; since that time he has had reason for a more active sentiment of dislike, which he sets forth in his "With the Allies," recounting his experiences in Belgium from shortly after the German invasion of that peaceful country until the fall of Antwerp. He fell into the hands of German officers and for more than a day was under condemnation to die as a spy, in spite of his possession of a passport signed by the American minister, Mr. Brand Whitlock. His long experience as a war correspondent, almost always with regular soldiers, had not prepossessed him with conscript armies to begin with, and certain unpleasant Prussian habits, such as threatening civilians with a drawn revolver, did not change his opinions. His judgment of the German army is worth quoting, as follows:

"It is, perhaps, the most efficient organization of modern times; and its purpose only is death. Those who cast it loose upon Europe are military-mad. And they are only a very small part of the German people. But to preserve their class they have in their own image created this terrible engine of destruction. For the present it is their servant. But, 'though the mills of God grind slowly, yet they grind exceeding small.' And, like Frankenstein's monster, this monster, to which they gave life, may turn and rend them."

At the close of his book Mr. Davis has an interesting discussion about the war correspondent and the attitude of the European war offices toward him. It goes to bear out the general impression in the United States that war is so essentially stupid that its votaries become incapacitated from seeing the rest of life in true proportion.

The contents of Mr. E. Alexander Powell's book, "Fighting in Flanders," have all appeared in a number of American daily newspapers. So rapidly do the events of the war march, in spite of the stalemate at present, that the volume fails of interest through no fault of its own; certainly the events it describes are of the first consequence. The most famous passage in it is that relating the interview between Mr. Powell and General von Boehn, commanding one of the armies of invasion, in which the American cited to him specific instances of atrocious conduct on the part of his soldiers. The German replied:

"Such things are horrible if true. Of course, our soldiers, like soldiers in all armies, sometimes

get out of hand and do things which we would never tolerate if we knew it. At Louvain, for example, I sentenced two soldiers to twelve years' penal servitude each for assaulting a woman."

It is in this book that the adventures of Mr. Donald Thompson, the photographer from Kansas, are related, and they make an interesting chapter in the study of American national character. Mr. Powell's observations are as follows:

"In all the annals of modern war I do not believe there is a parallel to this little Kansas photographer halting, with peremptory hand, an advancing army and photographing it, regiment by regiment, and then having a field-gun of the Imperial Guard go into action solely to gratify his curiosity."

Mr. Thompson's photographs are used to illustrate the book, and bear out the conclusions of the text, which will probably be accepted as true by everybody in the world except the Germans.

The "Paris War Days" of Mr. Charles Inman Barnard can scarcely be said to be a book at all, its contents comprising nothing more than the notes of a newspaper correspondent long resident in Paris, with occasional conclusions arrived at from his knowledge of the life there. But the author is none the less right in holding that even this slender information will be welcomed by the American public as adding to the general fund of knowledge which has made our people, except such of them as refuse to read the American and English books and papers, by far the best informed in the world. Among the various episodes which the German government has not yet succeeded in explaining away is the reason given for declaring war, thus:

"August 3 . . . Germany officially declared war upon France at five forty-five this evening. The notification was made by Baron von Schoen, the German Ambassador to France, when he called at the Ministry of Foreign Affairs to ask for his passports. Baron von Schoen declared that his Government had instructed him to inform the Government of the Republic that French aviators had flown over Belgium and that other French aviators had flown over Germany and dropped bombs as far as Nuremburg. He added that this constituted an act of aggression and violation of German territory. M. Viviani listened in silence to Baron von Schoen's statement, and when the German Ambassador had finished, replied that it was absolutely false that French aviators had flown over Belgium and Germany and had dropped bombs."

As a result of a conversation with M. Jules Cambon on his return to Paris from the Embassy to Germany, eked out by interviews with those accompanying him, Mr. Barnard says:

"M. Cambon drew an important distinction between German diplomacy and the German military

clique. The former were willing only to go so far as risking a war, while the latter seized the opportunity to bring on the war and attack France. The discussion lasted two or three days, and the military caste, receiving the strong personal encouragement and support of Emperor William, became omnipotent, and from that moment war was inevitable. In regard to France, Germany constantly repeated the formula: 'Put strong pressure upon Russia, your ally, to prevent her from helping the Servians!' To this France replied: 'Very good, but you yourself should put strong pressure upon Austria, your ally, to prevent her from provoking a catastrophe!' To this Germany rejoined: 'Ah! But that is not the same thing!' Thus it was in that *cercle vicieux* that the diplomatic conversation continued, which, under the circumstances, and especially owing to the attitude of Emperor William, could end in nothing else but war."

The book is dedicated to Mr. Ogden Mills Reid in memory of his father, the late Whitelaw Reid, under whose editorship the author began his career as a foreign correspondent. It bears just tribute to the value of the services of our ambassador, Mr. Myron Herrick.

It was a good idea of Mr. James A. Kilpatrick's to embody into permanent form the numerous narratives of interest that were published from time to time in the British and Irish newspapers and give it the self-explanatory title of "Tommy Atkins at War as Told in His Own Letters." By dividing the letters into chapters, "Off to the Front," "Humor in the Trenches," "The Intrepid Irish," "The War in the Air," and so on, to the number of thirteen, a consecutive series of pictures is presented, which constitute the most vivid impressions imaginable. One sups so full of horrors day by day since the beginning of this most awful of all wars that strong meat indeed is required to jolt the jaded appetite, but this book will do it. One therefore reads with entire accord the compiler's statement that "In spite of the hatreds this war has engendered there is still room for passages of fine sympathy and chivalry." He goes on to say:

"One young French lieutenant distinguished himself by carrying a wounded Uhlan to a place of safety under heavy German fire, English soldiers have shown equal generosity and kindness to injured captives, and the tributes to heroic and patient nurses shine forth in letters of gold upon the dark pages of this tragic history."

Even more welcome, perhaps, because it finds a partial excuse for an oft-repeated tale of violations of the laws of war by the enemy is contained in the following paragraph:

"Stories of German treachery are abundant, and official reports have dealt with such shameful practices as driving prisoners and refugees in front of them when attacking, abusing the protection of the White Flag, and wearing Red Cross brassards in

action. The men have their own stories to tell. An Irish Guardsman records a white flag incident during the fighting on the Aisne: 'Coldstreamers, Connaughts, Grenadiers, and Irish Guards were all in this affair, and the fight was going on well. Suddenly the Germans in front of us raised the White Flag, and we ceased firing and went up to take our prisoners. The moment we got into the open, fierce fire from concealed artillery was turned on us, and the surrendered Germans picked up their rifles and pelted us with their fire. It was horrible. They trapped us completely, and very few escaped.' The German defense of these white flag incidents was given to Trooper G. Douglas by a prisoner who declared that the men were quite innocent of intention to deceive, but that whenever their officers saw the White Flag they hauled it down, and compelled them to fight."

In some senses the most interesting of all these books is the one that deals least with actual fighting, relating the adventures of Millicent Duchess of Sutherland during "Six Weeks at the War." The Duchess left England on August 8 to join a branch of the French Red Cross, and, after seeing what could be done that would be useful, sent back to her home and procured a surgeon and eight trained nurses and the funds needed for the "Millicent Sutherland Ambulance," to be stationed at Namur and eventually to find their duties at the convent of the Sisters of Notre-Dame there. The German occupation forced the English party to return about the seventh of September, and they did their best to get into France, there to continue their work of mercy. But it was found impossible, and they returned to Brussels and through the efforts of the American Legation soon reached Holland, taking ship for England on September 18. So remote from any customary experience were the adventures of the Duchess and so far removed from the sanity and common sense of every-day living was the treatment accorded her by those she met that the rational mind finds almost as much sheer nonsense in her calm and entertaining recital of events as in "Alice in Wonderland." The English mind and the German never seemed quite to meet, and as the results never went further than to cause inconveniences sensibly borne, there is an element of true humor in the narrative. When, for example, the Duchess reached Brussels on her way home, she found herself a prisoner in her hotel with guards stationed at her door. She sent a note to the American Minister, Mr. Brand Whitlock, and what follows is best told by herself:

"He most kindly came, but at my door the sentries refused to let him in. He told me afterward that he went to the Kommandantur and 'raised ———!' The result was very successful. An officer came round with him, cursed the sentries — as

if it was their fault—and they were removed. The American Minister, Mr. Brand Whitlock, is a very agreeable man. He had been appointed by President Wilson as Minister to Brussels for a rest cure! . . . Unfortunately for him destiny has checkmated his rest cure, but I am quite sure that this man of peace was in a great many ways checkmating the Germans."

It is to be said that, though the Duchess is in no sense of the word a professional writer, she has so fully developed the faculty often found in women of the world of saying what she thinks and conveying in words how she feels that many a trained writer would give an eye for it.

WALLACE RICE.

#### RECENT FICTION.\*

A surprisingly good novel by Mr. Ernest Poole (a new writer, as far as we are informed), is entitled "The Harbor." It offers an epitome of American life at the present time, taking the harbor of New York as a symbol. Dante's famous description of the Sacred Poem might be taken as Mr. Poole's text. "The meaning of this work is not simple, but rather can be said to be of many significations, that is, of several meanings; for there is one meaning that is derived from the letter, and another that is derived from the things indicated by the letter. The first is called *literal*, but the second allegorical or mystical." The author himself puts the matter more bluntly when he makes his hero say, near the end of the book: "I have seen three harbors: my father's harbor which is now dead, Dillon's harbor of big companies which is very much alive, and Joe Kramer's harbor which is struggling to be born. It's an interesting age to live in. I should like to write the truth as I see it about each kind of harbor." Of the first two harbors we should say that Mr. Poole had written the truth; of the third, we are far from certain. The transition which has taken place, within a generation, from the age of competitive individual enterprise to the age of organized efficiency, is clearly set before us. The teller of the story, which is autobiographical in form, is the son of an old shipmaster and dock-owner, whose prime has seen the great age of American shipping, and who, in his declining years, has watched its disappearance from the seas, and felt what seem to be the foundations of life crumble beneath his feet. As the boy grows up, he comes under the

spell of Dillon, an engineer whose daughter he marries, and who has a splendid vision of the city beautiful, based upon a glorified harbor and the most enlightened organization of its ancillary industries. To the boy, the harbor has seemed repellantly ugly, but to the young man, learning to know it intimately, and studying its various aspects under the enthusiastic guidance of his chief (and father-in-law) it grows to be a thing of awful beauty with amazing possibilities for the redemption of social life. But working all the time counter to Dillon's influence is the influence of Joe Kramer, a college friend, a modern of the moderns, who scorns their college teaching as "news from the graveyard," and develops into a wild-eyed socialist, bent only upon the upsetting of the comfortable order of society, and seeing in the harbor only a vast capitalistic engine for the crushing of human lives. There is nothing constructive about Kramer's ideals, but only a fierce conviction that anything would be better than the existing state of affairs, and an absolute inability to participate in Dillon's vision of social amelioration through enhanced efficiency and the application of directive intelligence to industrial affairs. The hero, whose part in the drama is that of a professional writer for newspapers and magazines, gradually finds doubts creeping into his mind, and becomes more and more swayed by sympathy with Kramer's materialistic aims and aspirations. To our mind there is no doubt as to the ascendancy and ultimate triumph of Dillon's ideals, because they mean the victory of intellectualism over emotionalism in human affairs, and it is something of a disappointment that the hero should come to waver between the two views. When we take leave of him, he is struggling with a confused sense that there is something big and unapprehended in the cause of which Kramer has been the protagonist, and for which, as the ring-leader of a riot of striking dockers, he has very nearly forfeited his life to the law. The characterization in the novel is fine, although the two women (the hero's wife and sister) do not quite take hold of our sympathies as we wish they might; but the hero, his father, and the two men who most influence him, are genuine creations. In style and temper, this book reminds us strongly of the two novels of Mr. Albert Edwards, to say nothing of its being concerned with the same sort of subject-matter.

Turning from this vivid piece of modern realism to Mr. James Lane Allen's "The Sword of Youth," we are plunged into the very different atmosphere of sentimental romance, tinged with psychological subtlety, and

\* THE HARBOR. By Ernest Poole. New York: The Macmillan Co.

THE SWORD OF YOUTH. By James Lane Allen. New York: The Century Co.

THE MAN OF IRON. By "Richard Dehan." New York: Frederick A. Stokes Co.



delighting in word-painting for its own sake. The story is of the slightest, but, considering the nature of some of Mr. Allen's recent performances, we may be glad that the book he now gives us has any story at all. Here is an episode of the Civil War, the story of a Kentucky boy who, on his seventeenth birthday, determines to join the Confederate cause for which his father and four brothers have already sacrificed their lives. To do this, he must forsake his sweetheart, and leave his mother to struggle alone with the difficulties of an impoverished farm. Two years then elapse, and the boy, now a veteran soldier, is with the Army of Northern Virginia, the forlorn last hope of the Confederacy, on the eve of the fall of Richmond and the end of all things. A letter gets through to him with the information that his mother is dying, and an appeal to come to her before it is too late. He at once deserts, and reaches his Kentucky home only to find that it is too late. Then he goes back to Lee's camp, makes his confession, and is pardoned. The end of the tale leaves him in the arms of his betrothed. This is all of the story; it is eked out to novelistic volume by what we should call padding were it not the writing of so artistic a stylist and suggestive an intelligence as those of Mr. Allen. A minor but irritating inaccuracy is the spelling "Clarke" for the name of the explorer; a more serious lapse is the implication that slavery no longer existed in Kentucky in the autumn of 1863. Of course, the Declaration had no application to the slave states that remained in the Union, and it was not until the adoption of the Thirteenth Amendment that the Kentucky slaves were legally emancipated.

Miss Clothilde Graves, who writes under the pen-name of "Richard Dehan," has added to "The Dop Doctor" and "Between Two Thieves," a third novel of similar dimensions. "The Man of Iron," with Bismarck for its central figure, treats of the Franco-Prussian War with the methods employed by "Between Two Thieves" for the Crimean War. The book has taken over two years to write (as well it might!), according to the preface, which thus magniloquently states this simple fact: "For the second time, since this book's beginning, the rose of June had flamed into splendid bloom. I drew breath, for my task approached its ending, and looked up from the yellowed newspaper records of a great War waged forty-four years ago." What she saw the world knows only too well. But, beholding it, she further says:

"I see no cause to blot a line that I have written. For the Germany of 1870 was not the Germany of 1914. The New Spirit of Teutonism had not

shown itself in those dead days I have tried to testify. . . . Could the relentless exponent of the fierce gospel of blood and iron have foreseen the imminent, approaching disintegration of his colossal life-work, under the hands of his successors—could he have known what Dead Sea fruit of ashes and bitterness his fatal creed, grafted upon the oak of Germany, was fated to bring forth—he would have drunk ere death of the crimson lees of the Cup of Judgment; he would have seen in the shape of his pupil the grotesque, distorted image of himself."

Both this prophecy and this psychological judgment are probably true; and, although the author claims to have blotted no line of her story in the light of recent happenings, we may venture to assert that the last words of the heroine to the Iron Chancellor have been penned since the fatal first of August of last year.

"You are not a good man, Monseigneur . . . Hard, subtle, arrogant, cruel, and unscrupulous, God made you to be the Fate of France. One day she will lift up her face from the mire into which you have trodden it, and the star will be burning unquenched upon her forehead. We may both be dead before that day dawns. But rest assured that when your armies cross the Rhine they will not gain an easy victory! We shall be prepared and ready, Monseigneur, when the Germans come again!"

These words come at the very close, when the heroine, after having cherished the ambition to become a second Charlotte Corday, has heeded the scriptural injunction—"Vengeance is mine; I will repay"—and has been stirred by compassion to save Bismarck's life instead of destroying it, takes her leave of the sinister Man of Iron. The heroine is a French girl, noble and pure-souled, the daughter of a French officer slain on the battle-field, and of a wicked mother, who has trafficked in both personal and patriotic honor, and who has even sought to drag her own child into the maelstrom of corruption. The mother has just met a richly-merited fate, and the daughter is on the way to England with the young Irish journalist who has been her faithful lover from the time when he first saw her, and to whom she has given her heart in gladness. This Irishman, P. C. Breagh by name, is the hero of the story on its private and romantic side, and plays his part acceptably to the reader, if not much more than that. He is a free-lance war correspondent, driven into that calling by the accident of having been swindled out of his inheritance by a rascally trustee. To make smooth his future, we are given to understand that the inheritance is eventually to be recovered. On the historical side, the novel gives us vital characterizations of Bismarck and Moltke, of the pathetic Prince



Imperial and of his tinsel emperor-father concerning whom these burning words are written: "He had made France his mistress and his slave, and now her fetters were to be hacked apart by the merciless sword of the invader. Through losses, privations, and humiliations; through an ordeal of suffering unparalleled in the world's history, through an orgy of vice and an era of infidelity, through fresh oceans of blood shed from the veins of her bravest, she was to pass before she found herself and God again." This conception of the Terrible Year as a divine judgment upon a beloved but sinning nation is the keynote of the work, which is infused throughout (we need hardly say) by the deepest of religious feeling. Its war pictures are vivid transcripts of reality, its human figures have the stamp of life upon them, and its decorative features are the embodiment of minute and comprehensive knowledge. It is all overwrought, and this lack of restraint in both style and feeling is its chief defect. We think it somewhat less impressive than "Between Two Thieves," but we would not willingly have missed reading it.

WILLIAM MORTON PAYNE.

#### BRIEFS ON NEW BOOKS.

*Mysteries of the living world.*

The test tube, the analytical balance, the scalpel, and the microscope have marvellously enhanced man's knowledge of, and his mastery over, the forces of nature, enlarged his understanding of his own structure and functions, and filled his quiver with new weapons against foes seen and unseen. Nature is no longer a sealed book, and superstitious fear of her has forever been banished by men. Indeed, he scans the creeping caterpillar and turns it at will by his knowledge of its reactions to stimuli, and straightway proclaims mechanism as the all-sufficient and complete explanation of the mystery of life. Those who find the mechanistic conception of life satisfying, as well as those who question the adequacy of its foundations and conclusions, will find in Professor J. Arthur Thomson's "The Wonder of Life" (Holt) much food for rumination. It is a series of glimpses into the structures, functions, activities, habits, and instincts which characterize living things, and distinguish them from the non-living world which does not trade with time and transmit its gains to its descendants. This is admirably shown by the marvellous story of the fresh-water eel which migrates from the Vistula to the deep sea off Ireland for the purpose of spawning, and by the unique transformation of its trans-

parent ribbon-like larvæ into the still smaller black elvers which make their way back by some secret homing instinct from the open sea to the streams and lakes of the centre of the continent. To the mechanist this is no more than the intricate unravelment of chemical reaction, provided only he endows the fleeting and ever-changing molecules of the eel, as they come into and then forever leave its changing body, with all the fundamental properties that the race of eels have accumulated in the ages of their long evolution. Professor Thomson is a Neo-vitalist of an undogmatic sort, and he has set forth an inviting array of problems for his many materialistic confrères to consider. Anything from his pen is sure to be interesting, to be marked by lucidity, by a spirit of candor, and by a clearly defined progress to definite conclusions, or at least to a clear statement of the problem. Although deeply imbued with the philosophic significance of the fact related, the work is not written in the philosophic tone nor does it employ the philosophic vocabulary. It is a charming series of natural history word pictures, painted for the most part in newly explored lands, and sketched with a trained hand. These countless illustrations of life's wonders are grouped about seven main themes: the drama of life with its primal impulses of hunger and love; the haunts of life, or the story of exploitation of the earth to its remotest nooks and corners; the insurgence of life, or the circumvention of space and the conquest of time by productivity, by adaptation to difficult conditions, by tenacity and plasticity, and by the mysterious instinct of migration that guides the inexperienced fledgling across trackless wastes of land and sea. Behavior of animals, or the ways of life, are illustrated by the complex instincts of birds and insects, and the web of life by the intricate interrelations of flowers and insects, of parasites and their hosts, by the story of pearls, and by the complex adaptations of the cuckoo, who foists her domestic cares upon other birds. The cycle of life is illustrated by the various types of development under normal and experimental conditions, and includes a discussion of parental instincts, and of death. The closing chapter, on the wonder of life, is one of unusual interest which sums up and elaborates the distinguishing characteristics of organisms. It ranges over a great variety of topics, from anaphallaxis and chemical individuality to sleep and phosphorescence, protective coloration, mimicry, and transmission of acquired characters, and closes with an illuminating, if not wholly conclusive, discussion of vitalism as opposed to mechanism.

*The story of  
the French  
Revolution.*

"This is an elementary book," says Mr. H. P. Adams in the preface to his brief sketch of the French Revolution (McClurg). "It aims, above all, at making the story clear. Its other purpose, no less important, is to indicate the present state of the chief problems associated with the great Revolution." A book which should really do what Mr. Adams aims to do, within the space which he has allowed himself, would be a notable event; it would be such a book as might be written by a man possessed of the learning of Aulard, the insight of Carlyle, and the constructive and literary talent of, let us say, Mignet. In lieu of first-hand knowledge, Mr. Adams has read "Acton, Sorel, Aulard, Kropotkin, Belloc, and the writers of the Cambridge Modern History." These are all very well in their way, but they are so little agreed in their conceptions of the Revolution that however intelligently one may read them (and Mr. Adams appears to have read them attentively enough) a sketch of the subject "based mainly" on them is almost sure to lack precisely that merit which Mr. Adams seeks to attain, namely, clearness. Certainly one must have not only a pretty good first-hand knowledge of the Revolution, but a considerable appreciation of the influences that have given us such varied interpretations of it, before it is possible to reconcile Aulard, Kropotkin, and the "writers of the Cambridge Modern History." To two parts of Kropotkin, Mr. Adams has apparently added one part of Aulard and one of what college students know best as "Mr. Cambridge." The mixture has been well stirred, and spiced with certain generalizations of the author's own brewing. But the trouble is that the ingredients do not combine, and the result is far from clear. Fortunately, it is no crime to write an unsatisfactory book about the French Revolution; and if "the readers for whom [the book] is intended" are such as like to read about the Revolution without going beyond text books and brief manuals, they will find here, as the author expresses a hope that they may, "something essentially differing from what they can get from the excellent hand books of similar size that exist."

*An appraisal  
of Harvard.*

The late John Hays Gardiner's volume on Harvard in the "American Colleges and Universities Series" (Oxford Press) is not a conventional history; it is an impressive account of the institution that was practically created by President Eliot during the forty years of his administration. Some of the items that stick in memory after the book has been read

are: Germany's major part in the development of Harvard, the way the college attends to the intimate needs of its students, the illustrious names that have been connected with it, and the inimitableness of its collections. There could not be a more inspiring chapter in American education than the one in this book treating the origin, development, and present status of Harvard's libraries. And the story of the other collections (including that of the glass flowers) does not lag in suggestiveness. It is good for the soul to read of the equipment for research with which Harvard is endowed. The social life of the students, as it revolves around athletics and clubs, is set forth in a most enlightening way. There is nothing apologetic or patronizing in this connection; the physical activities seem to prevent dyspepsia and the social ones offishness, so that all are pleased. The fact that from one-half to two-thirds of the students work their way, partly at least, through Harvard is viewed optimistically. Could not the impecunious do a little far-sighted borrowing while in college? The time is at most short, and during this brief space Sauls are supposed to be metamorphosed into Pauls. But students have a way the country over of answering this and similar questions to their own apparent satisfaction,—and it is their affair. If the author of this book thinks that students at Harvard act wisely, the reader is almost forced to agree, for he sees that Harvard did well by him. The volume was written with care and love. It contains a great mass of detailed information presented in the orthodox Harvard tone: dignified, measured, truth-bearing, unhumorous. Arranged as the chapters are, there is an occasional repetition; the traditional Harvard use of the fine-tooth comb as a searching instrument occurs (it reminds one too much of Murillo); and there is at least one slip: on page 19 Harvard Hall is said to have burned down on February 2, 1764, while on page 237 the same disaster is reported to have taken place on January 24, 1764. But these are trivialities which the author would indubitably have attended to had he lived to revise his manuscript. All in all, this is at once an inspiring and an instructive account of the way in which America's best-known university makes men out of boys and scholars out of men.

*Essays and  
addresses of a  
famous surgeon.*

The name of the late Dr. Roswell Park, of Buffalo, became widely known to the general public at the time of President McKinley's assassination at the Pan-American Exposition. Holding the office of Medical Director of the Exposition.

and being also Professor of Surgery in the University of Buffalo and Surgeon-in-Chief to the Buffalo General Hospital, as well as an acknowledged leader in his profession, he was naturally called upon to minister to the distinguished visitor. His absence from the city, however, made it necessary that another hand should perform the immediate operation demanded by the exigencies of the case. His subsequent endeavors to save the patient's life and his disappointment and distress at failure are matters of history. It is to his pen that we owe the "Selected Papers, Surgical and Scientific," chosen for publication by two of his colleagues, and issued to subscribers. One of these colleagues, Dr. Charles G. Stockton, has prepared a memoir of Dr. Park, with which the volume opens, and the surgeon's son Julian contributes a brief preface and otherwise coöperates in the editorship of the volume. From papers on cancer, a subject of special study, to an inquiry into the ultimate substance or force composing the universe, the writer shows a wide range of interests and attainments; and the clearness and simplicity with which, even to a layman, he succeeds in conveying his meaning render his writings attractive beyond the circle of those to whom most of them are primarily addressed. The picture of the man himself, in Dr. Stockton's memoir, is by no means the least interesting feature of the volume. A portrait of a more literal sort than this literary one faces the title-page.

England in  
the later  
Middle Ages.

Macaulay found but one fault in his favorite Thucydides,—a too close adherence to narrative. Since Macaulay's day experiments in historical writing have been tried in which the consecutive statement of particular events has been broken for purposes of exposition, or philosophy, or what not. For the serious student of history such an excursus, breaking the narrative, is less enlightening than might be expected. "England in the Later Middle Ages," by Professor Kenneth H. Vickers, of the University of Durham, has been criticized as lacking in such "philosophical" passages. From this criticism we dissent; there was a noticeable need of a book covering the period from 1272 to 1485 in narrative form, and adhering as closely as possible to the sources. Such a book the third volume of "A History of England" (Putnam) in seven volumes under the general editorship of Professor Oman turns out to be. Sources only recently available are referred to constantly. It is no easy matter to satisfy the specialist and the general reader in the treatment of these two centuries: in the adoption of his style Professor

Vickers has had the specialist as well as the reader in mind. Certainly the decorations of history, dramatic and picturesque details, he has employed with economy. One may read well into the narrative of Agincourt without realizing it; but one is bound to admit that the casual account is probably better history than eloquence or dramatic writing after the event. *Nil admirari* and personal detachment mark the book; and if few will sit down to read the work through, leisure permitting, others will find themselves coming back to it for what is, on the whole, the best narrative of the period yet put together from confused and often contradictory masses of record. Particularly to be commended are the maps of campaigns at the end of the volume.

America's  
foremost  
art museum.

In form and appearance befitting its subject, "A History of the Metropolitan Museum of Art" (Duffield), by Miss Winifred E. Howe, presents in considerable detail, and with a preliminary chapter on the early art institutions of New York, a chronological account of the now splendid collection started nearly half a century ago through the activity of a group of New York art-lovers, notably enriched some decades later by the discriminating generosity of the late J. Pierpont Morgan, fourth president of the Museum and most zealous and intelligent promoter of its fortunes, and, since 1910, under the able directorship of Mr. Edward Robinson, in succession to Sir Caspar Purdon Clarke. A preface of more than a perfunctory character is contributed by Mr. Robert W. De Forest, who for more than a quarter of a century has been a trustee of the Museum and has served it in various capacities. The preliminary account of the city's early institutions of art is a notable contribution to local history, filling a third of the volume. Prepared before the publication of the recent biography of Samuel F. B. Morse, first president of the National Academy of Design and otherwise prominent in New York's early endeavors to become an art centre, the chapter could not avail itself of the considerable relevant material that excellent biography contains; but it appears to be a thorough and trustworthy piece of work within the limits of its design. Many portraits and other illustrations suitably enrich the volume.

War and  
the insurance  
relation.

In "War and Insurance" (Macmillan), Professor Josiah Royce has applied his pet theory of dyadic and triadic relations to international affairs. The dyadic relations of man to man he considers unstable and fraught with danger:

"A pair of men is what I may call an essentially dangerous community." He speaks of it as a law that this dual relation produces friction, and that this friction tends to increase; and goes on to say that the deepest reason why war is so persistent is that nations, thus far in history, are related chiefly in pairs. This would be altered by triads, which, like the normal family—father, mother, and child,—consist of a group of three parties. In the family triad, the winning and common care for the child may charm away many of the influences that threaten to wreck the unity of the home. Similarly in any triadic group the intermediary, corresponding to the child in the family, transforms the dangerous pair into a harmonious triad, and gives stability and peace. Such a group of three Professor Royce calls a "community of interpretation." Besides the family we have such communities of interpretation in the judicial triad (complainant, defendant, judge), the banking triad (investor, borrower, banker), and the insurance triad (adventurer, beneficiary, insurer). Of all relations and practical communities yet devised, the insurance relations and communities most tend to bring peace on earth. No adequate effort has been made to further peace through an application of the insurer's community to international business. This Professor Royce advocates, and he believes, notwithstanding the difficulties discussed in his introduction, that the proposal is practical.

*A mediæval story in modern dress.*

How well French scholarship might teach America to unite the power of learning with the forces of daily life has often enough been shown; yet seldom more clearly than when M. Joseph Bédier, now foremost among authorities on the mediæval romances, constructed from several versions a story of Tristan and Iseult which is essentially faithful to tradition, and yet suited to the demands of modern taste, and to the likings of the modern reader. *Le Roman de Tristan et Iseut*, as adapted by this eminent scholar, having been crowned by the French Academy, has since attracted the services of skilful translators,—one of them Mr. Hilaire Belloc, whose version is published in this country by Messrs. Dodd, Mead & Co. The English translation has in some quarters been even more highly praised in point of style than M. Bédier's adaptation, though his skill in French is great. If the praise be too high, it nevertheless serves as a vigorous recommendation of a fascinating book. May the volume come into the hands of everyone who knows the tale of Tristan only through the medium of Wagner!

*The flower of mediæval church architecture.*

In "The English Parish Church" (Scribner) Mr. J. Charles Cox has written, out of fulness of knowledge, an admirable brief manual for the amateur. It is, as the subtitle proclaims, "an account of the chief building types and their materials during nine centuries," broadly considering the church fabric as a whole rather than individual forms of detail. It is in this respect that it contrasts with the more minute treatments of Mr. Bond, whereas it supplements Mr. Cram's portfolio of views through its enlightening text. Especially vital is the chapter on the gradual growth of church plans. The illustrations, though small, are many and unhackneyed, selected with a knowledge of the buildings and of the literature which is astonishingly wide. It is the parish church rather than the cathedral which is the flower of English mediæval church architecture. To the tourist and the student this little volume will prove an excellent guide.

#### BRIEFER MENTION.

The "Useful Reference Series" published by the Boston Book Company has two unquestionably useful recent additions in Mr. Axel Moth's "Glossary of Library Terms: English, Danish, Dutch, French, German, Italian, Spanish, Swedish" and Miss Katharine H. Wead's "List of Series and Sequels for Juvenile Readers." These are in pamphlet form and constitute numbers ten and eleven, respectively, of the series.

Technicalities remote and obscure, slang expressions, archaic terms, and unusual phrases of all sorts are contained in the index to Mr. Ralph Durand's "Handbook to the Poetry of Rudyard Kipling" (Doubleday). The index alone should convince anyone that a Kipling handbook satisfies a real need. The book itself further justifies the assumption. It is more than a mere glossary of terms: it is brimful of information about the unheard-of things with which Mr. Kipling whets the curiosity of his readers—just the information, in fact, that every Kipling enthusiast wants.

The well-known Stedman-Woodberry edition of the Works of Edgar Allan Poe, first published in 1895 in ten volumes, is now re-issued by Messrs. Scribner in their "Library of Modern Authors." It has been reset in larger type and printed from new plates on paper bearing the author's initials in water-mark; the bibliography has been brought down to date, the matter pertaining to the portraits rearranged, and the text, re-examined by Professor Woodberry, has been revised in the few immaterial points where it has been found wanting. The scholarly critical notes, subjected to the same careful re-examination, have been retained. Excellent in every detail of book manufacture, this becomes without question the definitive edition of Poe.

## NOTES.

A volume of "Cornish Plays" by Mrs. Havelock Ellis will be published next month by Messrs. Houghton Mifflin Co.

Maxim Gorky is writing the recollections of his early years, which will appear in the spring under the title of "My Childhood."

"The Limitations of Science," by Professor Louis T. More, is a volume which Messrs. Henry Holt & Co. expect to issue in May.

"Songs from the Clay" is the title of a new volume of poems by Mr. James Stephens, which Messrs. Macmillan will soon publish.

The scenes of Mr. Joseph Conrad's forthcoming novel "Victory" are laid on an island in the Southern Pacific, and much of its action is on the sea.

A new African book, "The Rediscovered Country," by Mr. Stewart Edward White is promised for spring publication by Messrs. Doubleday, Page & Co.

A volume by Professor H. Walker on "The English Essay and Essayists" will soon be added to Messrs. Dutton's "Channels of English Literature" series.

Baron Paul Benjamin D'Estournelles de Constant, the well-known pacifist, has written a book entitled "America and Her Problems," which the Macmillan Co. will publish this spring.

"The Second Odd Number" is a book of stories translated from the French of Guy de Maupassant by Mr. Charles Henry White which Messrs. Harper are adding to their "Odd Number Series."

In "New Cosmopolis," which will be published before long by Messrs. Scribner, Mr. James Huneker gives intimate accounts of the fundamental features of New York as seen by artist and critic.

In "James Russell Lowell as a Critic," which Messrs. Putnam will publish immediately, Mr. Joseph J. Reilly raises the question whether or not Lowell can be called a critic and answers it in the negative.

Augustus De Morgan's "Budget of Paradoxes" has been edited and revised by Mr. David Eugene Smith and is announced for spring publication in two large octavo volumes by the Open Court Publishing Co.

Among the March novels announced by Messrs. Scribner are Mr. Maurice Hewlett's "A Lover's Tale," Mr. Gouverneur Morris's "The Seven Darlings," and "August First," by Mrs. Mary Raymond Shipman Andrews and Mr. Roy Irving Murray.

During the spring two new volumes will be added to the "National Social Science Series," which Messrs. A. C. McClurg & Co. are publishing. They are "The Cost of Living," by Mr. Walter E. Clark, and "Trusts and Competition," by Mr. John F. Crowell.

Dr. William Healy Dall has prepared a biography of one of America's most prominent naturalists, Spencer Fullerton Baird, which will also contain selections from his correspondence with Audubon, Agassiz, Dana, and others. Messrs. J. B. Lippincott Co. are the publishers.

When M. Berger's *Life of William Blake* appeared in France several years ago, Swinburne hastened to acclaim it as the "last word" on the poet and mystic. The work has now been translated into English and will be published this month by Messrs. E. P. Dutton & Co.

Professor Joseph Jastrow's studies in experimental and comparative psychology, embodying his findings on the development of the individual and social nature, will appear this spring under the title of "Character and Temperament," with the imprint of Messrs. D. Appleton & Co.

"Hellenic Civilization," by Dr. G. W. Botsford and Dr. E. G. Sihler, is the first volume of a new series of sources and studies covering the entire history of western civilization. The series will be entitled "Records of Civilization," and will be issued by the Columbia University Press.

In "The Modern Study of Literature," which will come from the University of Chicago Press, the author, Dr. Richard Green Moulton, offers an introduction to literary theory and interpretation, aiming to show how literature may maintain its place in the foremost ranks of modern study.

During the spring two volumes of plays will be added to Mr. Mitchell Kennerley's "Modern Drama Series." They are "The Lonely Way: Interlude: Countess Mizzi," from the German of Arthur Schnitzler, and "Lovers: The Free Woman: They," from the French of Maurice Donnay.

An English version is soon to be published of one of Maeterlinck's earlier and less familiar works, "Serres Chaudes." The poems have been translated in their original metres by Mr. Bernard Miall, who has also contributed a preface on their place in contemporary letters in Maeterlinck's own literary career.

Mr. Arnold Bennett is at work on the completing volume of the trilogy which he began in 1910 with "Clayhanger," and continued in 1911 with "Hilda Lessways"; and he hopes to publish it next autumn. Meantime his English publishers are bringing out a new edition of his romance of the divorce problem, "Whom God Hath Joined" — originally published in 1906.

The publishing business of Messrs. Browne & Howell Co., Chicago, has been taken over by Mr. Frank L. Howell, long associated with the old company, and will be conducted under the name of The Howell Co. (not inc.), with general offices at 608 South Dearborn St., Chicago. It will be the aim of the new company to maintain the high standard of publishing set by the older concern. New publications for the spring will shortly be announced.

Two books of special interest to come from the Oxford University Press are "Mark Rutherford's" "Last Pages from a Journal," which has been prepared for the press by Mrs. Hale White, and the late Mr. W. P. Courtney's "Bibliography of Samuel Johnson." Mr. Courtney spent an immense amount of labor on this task, which he did not live to finish, but his manuscript has had the benefit of revision at the hands of Mr. D. Nicol Smith.

"Writers of the Day" is a new series announced by Messrs. Henry Holt & Co. the aim of which is to present brief yet comprehensive estimates of authors while they are yet alive. To the first group of titles now in preparation belong Mr. J. D. Beresford's "H. G. Wells," Mr. Hugh Walpole's "Joseph Conrad," Mr. W. L. George's "Anatole France," Miss Sheila Kaye-Smith's "John Galsworthy," and Mr. Stephen Gwynn's "Mrs. Humphry Ward."

The forthcoming translation of Treitschke's "History of Germany in the Nineteenth Century" recently announced in these columns is the joint undertaking of Messrs. McBride, Nast & Co. of New York and Messrs. Jarrold & Sons of London. The translator is Dr. M. E. Paul, and the editor is Mr. William H. Dawson, author of "The Evolution of Modern Germany." Mr. Dawson will write the supplementary volume of the series, which is to be issued in seven volumes.

The posthumous book by the late Sister Nivedita, which Messrs. Longmans will have ready immediately under the title of "Footfalls of Indian History," deals with the re-interpretation of the great ages of the past of India, especially in relation to the social and religious consciousness of the people. It will be illustrated in color from water-colors by Abanindra Nath Tagore, and two other members of the School of Indian Painters which has grown up under his inspiration at Calcutta.

Russian literature figures prominently in the spring announcements of English publishers. We note in particular a new edition of Gogol's "Dead Souls," with a preface by Mr. Stephen Graham. Another of the great Russian realist novels, "The Golovleffs," by Shchedrin (Saltikov), is to appear for the first time in an English translation. Other announcements include a translation by J. E. Hogarth of Andreiev's play, "The Life of Man," which enjoyed a long run at the Arts Theatre in Moscow.

The next batch of volumes to appear in Messrs. Holt's "Home University Library" will comprise a study of Milton, by Mr. John Bailey, whose "Johnson and his Circle" is already among the most successful volumes in the library; a "History of Philosophy," by Mr. Clement C. J. Webb; "Political Thought in England, from Herbert Spencer to the Present Day," by Mr. Ernest Barker; and "Belgium," by Mr. R. C. K. Ensor, who deals with his subject both from the historical and the descriptive standpoint, with maps illustrating past and present campaigns.

Short and carefully-considered lists of noteworthy books in various departments of literature are compiled and issued at short intervals by the New York Public Library, the works named being selected from its own resources. For instance, there have lately appeared little paper book bibliographies of "Stories of Romance and Imagination," "Stories of the Sea" (romance and fact), "Plays of Thirteen Countries," "Favorite Stories of the Library Reading Clubs," and, finally, of books dealing mostly with real life, but "as interesting as a novel," which much-used phrase is utilized as title.

"A History of Travel in America," by Mr. Seymour Dunbar, is announced for immediate publication by Messrs. Bobbs-Merrill Co. It is primarily a story of pioneer conditions, the story of the wilderness road, prairie schooner, dog-sled, and pack-train; but it is more than that, for in tracing the development of travel to the highly organized railway systems of to-day it becomes a study of the nation's social and economic evolution involved in the process. To the large mass of detailed information are added numerous photographic reproductions of rare early prints, broad-sides, and obscure documents and manuscripts. The work will comprise four large volumes.

New light is thrown on the business world of early Babylonia in a book about to be published in the "Columbia University Oriental Studies," entitled "Sumerian Records from Drehem," by Dr. W. M. Nesbit. The work contains a collection of inscribed clay tablets recovered from Drehem, near the city of Nippur, where expeditions from the University of Pennsylvania have carried on excavations since 1888. These particular tablets, however, with others, were discovered at Drehem by Arabs and surreptitiously removed before the Turkish authorities could claim them for the Constantinople Museum. They were afterwards distributed among various private collectors, the collection now dealt with being eventually secured for Dr. Nesbit by Professor Gottheil, of Columbia University.

Dr. Georg Brandes has finished his great biography of Goethe, and the work is announced for publication this spring. It is now nearly thirty years since the Danish critic gave his first series of lectures on Goethe, so that the coming biography will contain the results of a study that has lasted almost for a generation. In an interview, Dr. Brandes stated that his book has been written from a European rather than a German point of view, and that its plan differs as much from all existing biographies of Goethe as Goethe's own system of botany does from that of Linnæus. He does not expect that his book will be well received in Germany, and he is afraid that the bitterness caused by the war will prevent it from having any great success in England or France. He has hopes, however, that it will find readers in America.

"I have often thought," says a writer in the London "Nation," "that an interesting parallel could be drawn between contemporary Belgian literature and that of Ireland. Both owe a good deal to a more or less self-conscious movement started by a few men in the 'eighties and 'nineties of the last century. In both cases there are the two languages, each modifying and influencing the literature produced in the other, and if neither Irish nor Flemish has produced a writer who can compel attention, the Belgian writers of French and the Irish writers of English are deeply indebted to the other tongue. And against the realist, and sometimes brutal, Camille Lemonnier. Ireland can place Mr. George Moore, while the weight of critical opinion would undoubtedly class M. Verhaeren and Mr. W. B. Yeats as the two greatest living poets."

## ANNOUNCEMENTS OF SPRING BOOKS.

Some eleven hundred titles, representing the output of nearly sixty American publishers, are included this year in THE DIAL's annual List of Books Announced for Spring Publication, herewith presented. We have not endeavored to list works of strictly technological character; and new editions are not included unless having new form or matter. Otherwise the list is a fairly complete and (so far as the data supplied us by the various publishers may be depended upon) an accurate summary of American publishing activities from the beginning of February well into the summer.

## GENERAL LITERATURE.

Unpublished Prose and Letters, by the late John Muir.—The Breath of Life, by John Burroughs, \$1.50 net.—The Greatest of Literary Problems, a study and review, historical and critical, of the Bacon-Shakespeare question, by James Phinney Baxter, illus., \$5. net.—Representative Phi Beta Kappa Addresses, edited by Clark S. Northup, \$3. net.—Stories and Poems, and other uncollected writings, by Bret Harte, compiled by Charles Meeker Kozlay, Riverside edition, \$1.50 net, Overland edition, \$1.50 net. (Houghton Mifflin Co.)

New Cosmopolis, fundamental features of New York, by James Huneker, \$1.50 net.—The Little Man, and other satires, by John Galsworthy, \$1.30 net. (Charles Scribner's Sons.)

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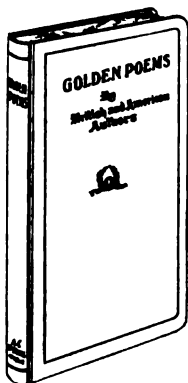
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## MR. WELLS AND RECONSTRUCTION.

Almost everybody had one experience at the outbreak of the war, for it gave a sudden check to many forms of thought and action. It seemed as if nothing were so theoretical or so remote as to be unaffected. In politics, business, philanthropy,—even in education, philosophy, art, and many another form of interest,—the war interposed a bar even to thought. People have not got over that feeling. There is a sort of indifference, such as comes of the continuance of anything which one cannot influence in any way. The daily work of life must be done, and it is better to do it with undivided mind. Still it is not easy to get back to the old line of thought. There is a tendency to jump the gap, come to the end of the war, and begin anew.

On this subject there are all sorts of ideas. Some people are most gloomy in their forebodings; they predict an intolerable England or a predominant Pan-Slavism or an overpowering militarism, or even a new epoch of more tremendous wars. Others have a very different view: they see signs of a renaissance of righteousness; they believe that people will get together for a re-assertion of the spiritual in life; they feel that somehow civilization will draw good out of so great evil.

No one has thought more on just this subject than Mr. H. G. Wells. For twenty years he has been constantly turning over in his mind the question of world organization and re-organization. Whatever one's opinion of the value of his thoughts or of his ideas, there is no question as to the abundance of them. Mr. Henry James (who in some ways can hardly be supposed to admire Mr. Wells) thinks of him as showering his ideas upon mankind "as from a high window ever open." Mr. Wells has sometimes dealt with just this question, as in "The War in the Air," the more recent "The World Set Free," or even such a book as "In the Days of the Comet," in which we have reconstruction not after war, it is true, but after another form of cataclysm. Sometimes he has dealt with the general question of ideal society, as in "Anticipations," "Mankind in the Making," "A

Modern Utopia." Sometimes he has presented not thought on this subject, but people thinking, as in "The New Macchiavelli" and other such novels. Of late he has published a good deal of particular consideration of the immediate future.

With Mr. Wells's past ideas of what war would be or his present ideas of how current circumstances may best be managed, we would not deal at the moment. As to the anticipations of the past, we need not suppose that they could have been exactly realized, for the present war occurs under circumstances very different from those which Mr. Wells postulated. As to his ideas about the present crisis, we may suppose that Mr. Wells has opportunities very different from ours, so that our criticism would not be illuminating. It may be interesting, however, to say a word upon what seem to be Mr. Wells's controlling ideas, as we see them, let us not say in all his books, but at least as they appear in one place or another, seeming to make on the whole rather a consistent system. Such main ideas have been before the public for a good while.

Implicit in much of Mr. Wells's thinking on this subject is the idea of a new temper, a new disposition, in mankind. We may not think this a very probable condition; in an earlier book, "In the Days of the Comet," the new disposition was the result of the Great Change caused by the nitrogenous gas diffused by the comet. After that people were different, and indeed as one read it seemed most natural that they should be different. In "The World Set Free" Mr. Wells relied on no such unlikely circumstance; simply the war brought about such horrible destruction that existence itself was hardly possible for multitudes, and the new order of things made "an appeal to elements in the nature of man that had hitherto been suppressed." "The World Set Free" is said to have exhausted the reviewers' stock of adjectives. It was pronounced daring, stimulating, apocalyptic, masterly, and so on, as well as timely. All this it doubtless was and much more, among other things very plausible. And in nothing was it more plausible than in the way in which the world was seen to acquiesce in the assumption of authority by those who set themselves the task of reconstruction. The conference governed by right of being able to govern; it obviated interference by allowing any out-

sider, who wanted to help, to do his share of the work. And, government being a chance to work for those who could work instead of a chance to draw pay for those who had a "pull," affairs went better than nowadays.

We may have our doubts as to such a plan; but even so, it appears that Mr. Wells is basing this part of his plan upon a really existing disposition. When a number of prominent men in any city get together nowadays to consider some immediate question, such as unemployment at home or want abroad, everyone feels that it is the proper thing, and they carry through their plan without anyone wanting to interfere with them, because there is an obvious thing to be done and they can obviously do it. Mr. Wells develops this idea, common enough in everyone's experience, upon a large scale.

With or without such a change in general disposition, the fundamental idea of Mr. Wells's reconstruction is usually a world-order based upon scientific coördination and coöperation. "Science," said the abdicating King of Italy, in the book, "is the new king of the world. . . . It is the mind of the race." As we see the process in "The World Set Free" the first tasks of the administration were, almost of necessity, scientific. Here was the population of the world in need of food and shelter. It was natural to go about relief in a scientific way; and if one begins scientifically why not go on? If it is best to have a world-planning committee, why not have city-planning committees? And if one is going to arrange the cities in the best possible way, why not the houses, and so on?

Of course in the United States we have a general feeling against such universal management. We are too near the frontiersman to be willing to do away with the all-around man, who can turn his mind to any problem, in favor of the specialist. But there is another objection suggested (in earlier works) by Mr. Wells himself,—namely, the fact that extreme specialization would have its disadvantages. In "When the Sleeper Wakes," a story of two hundred years ahead, we have two clearly distinguished classes, the workers and the players; in "The Time Machine" two hundred centuries or so ahead the division has become much more marked and we have two distinct species. That is Mr. Wells's view of what our haphazard specialization will result in. But in "The First Men in the Moon"

he shows us scientific system, and the result is worse. The Selenites were the definite result of systematic selection: those who had to do physical work were all hands or all whatever they had to work with. So it was with mental work: one man could remember, one could solve problems. The Grand Lunar, their king, was (characteristically) all brain. This specialization seemed painful to the visitor from the earth; though as Mr. Wells then remarked, it was really more humane to have people grow up into machines than to let them grow up into human beings and then make machines out of them. Still that last, of course, was only satire,—better have them not machines at all.

Another point about the scientific coöperation which makes such a figure in Mr. Wells's system is its efficiency. Now efficiency is rather under a cloud at present, and people who look ahead are inclined to desire not a more efficient civilization but a more spiritual civilization. Mr. Wells's civilization is spiritual in some senses; it is certainly not material or mechanical. In "A Modern Utopia" we have a civilization far less material than our own and far less bound by the ties of mechanical literalism. So also in the little picture at the end of "The World Set Free" of the life at the hospital; indeed, Mr. Wells is always full of ideas which in the simple sense of being not material, not bound by legalism, are spiritual. If, however, we imply by "spiritual," as most people do, some relation to a spirit not our own, then it is pretty clear that we are thinking of something out of Mr. Wells's usual sphere. As one watches the unfolding of his ideal world one is struck more and more by the fact that it has nothing about it answering to the usual idea of religion. It will be remembered that most of the men—one hesitates to say heroes—in Mr. Wells's books are men who have parted from traditional religion and do not have any obvious substitute for it. In some cases Mr. Wells tells how this came about. Mr. Lewisham, for instance, read his Butler's "Analogy" and some other books, had doubts, and called upon God for "Faith" in the silence of the night,—"Faith to be delivered immediately if Mr. Lewisham's patronage was valued, and which nevertheless was not so delivered." Mr. Lewisham was an early figure, but his followers had equally slight experiences,—which is perhaps rather like life.

One would not expect in Mr. Wells's thinking to find much consideration of traditional religion. We do, however, curiously enough, have something slightly of the sort: in "The World Set Free" is an interesting quotation from the general memorandum to teachers which was "the keynote of the modern educational system." It begins with the familiar words, "Whosoever will save his life shall lose it," and ends with this singular sentence: "Philosophy, discovery, art, every sort of skill, every sort of service, love,—these are the means of salvation from that narrow loneliness of desire, that brooding preoccupation with self and egotistical relationships, which is hell for the individual, treason to the race, and exile from God." These last words must come to many readers of the book with some astonishment as the first appearance of God on the scene. He is not otherwise mentioned, except once, and that in connection with the past. Yet it would appear that He was somehow in the minds of the world-managers.

There is another interesting matter which seems to bear on this point. "The World Set Free" ends with a fine account of the last days of Karenin, the great educational genius and organizer whose words have just been quoted. He was incurably crippled and deformed and had to undergo an operation which killed him. As he talks with the directors and doctors and nurses in the great hospital in the Himalayas, he asks whether he could not be patched up somehow so as to last a bit longer. But that is not possible.

"I suppose," says he, "the time is not far off when such bodies will no longer be born into the world."

"You see," says the Doctor, "it is necessary that spirits such as yours should be born into the world."

The spirit of Karenin,—what could that have been? Was it merely his wonderful seeing and organizing mind? He said himself that science was "the awakening mind of the race"; would he have said "the awakening spirit of the race," or would that have been something different? Surely we gather that there was something more to Karenin than his remarkable mind, something more to his life and art than his remarkable penetration and organization. There certainly seems the implication of something which was perhaps in mind when Karenin wrote of being "exiled from God." But just what that something

was Mr. Wells does not say nor does it have much to do with his ideas on a world-state.

Such things seem worth noting about Mr. Wells and his thinking. You may wonder why, if one disagree with him on such fundamental matters, one thinks it worth while to read his books or to write of them. But few would ask such a question who have felt the fascination of any great writer, or, we might say, of Mr. Wells in particular. As one reads his books, whether agreeing with his ideas or not—and generally one cannot fully agree with him—one is carried along by the interest and suggestion of there being so many ideas, or even of any ideas at all. It is not so much that he "makes one think" according to the stock phrase, but that he suggests so much that is different from one's ordinary way of looking at things and yet so plausible, that one is constantly agreeing and disagreeing and always in a state where one wants to talk either to him or about him.

Yet in addition to all this, it may be said that even though facts have not substantiated some of Mr. Wells's ante-bellum ideas, and though our fundamental conceptions may prevent our accepting all his ideas for reconstruction, yet it is something to find one who has definite ideas about reconstruction. We may at least agree with him in the idea that there ought to be some sort of reconstruction after the madness of the moment has come to an end and men's minds may undertake some better scheme of things.

EDWARD E. HALE.

#### CASUAL COMMENT.

BY WAY OF PARENTHESIS let a few tentative observations here be offered on a minor question of literary style. Some writers there are who never fail to unfold their thought in so logical and natural and altogether convincing a manner that the reader has a delightful sense of being lifted and carried, without jolt or jar, to a predestined goal. No sudden halts for repairs, no spasmodic sprints to make up the time lost in such halts, no time-wasting zig-zag side-trips on the way, rack the passenger's nerves and fret his soul. Of this sure and steady gait are such prose masters as Johnson and Macaulay, to read whom is a rest and a relief from the chaos of one's own less strictly disciplined mental processes. Others there are, of a quite different habit, whose mode of progression, if not exactly that of the "razzle-dazzle," familiar to sea-side pleasure-

seekers, yet bears some resemblance to the meanderings of the "roller-coaster" track. Mazes and involutions, doublings and turnings, lingerings and loiterings and wide circumambulations, are dear to this order of writers, and the elaborate pattern traced by the pen of a master in this labyrinthine style moves to ecstasies of admiration and despair. In this category belong, preëminently, Walter Pater and Mr. Henry James. Each of these two so opposite manners has, of course, the defects of its qualities, and each may win from an impartial reader an equal degree of approval, or of disapproval. One test of style as a sure and effective vehicle of thought is found in its suitability or unsuitability for oral recital. Many a person in the habit of reading aloud to others must have noted the ease and satisfaction with which certain authors may be thus interpreted to the listening ear, while others, equally or even more richly gifted, are an irritation and a torture to both him who reads and him who listens. Excessive use of the parenthesis is a not uncommon hindrance to ready recitability; and it is not a rash assertion that the woman writer is more given than the man to this parenthetical style, this habit of catching at the first thought or image that presents itself, and then breaking off for a moment, sometimes a long moment, to make a place for omissions, or, so to speak, to pick up the dropped stitches, before completing the sentence. This rather awkward procedure might be likened to the headlong haste of a boy who, in dressing, inadvertently snatches up his coat and begins to put it on before donning his vest, and then, perceiving his error, holds his coat in suspension with his teeth while wriggling into his vest, after which exhibition of misapplied energy he succeeds in adjusting the other garment.

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"SHAKESPEARE EVERY DAY," the motto of the Henry Jewett Players at the Boston Opera House, evidently assumes that the greatest of the world's dramatic poets is not too bright or good for human nature's daily food; and that this is no rash assumption one would fain believe, as in fact one is encouraged to believe by the report that the production, since the beginning of the year, of the five plays, "As You Like It," "The Merchant of Venice," "The Merry Wives of Windsor," "Julius Caesar," and "Romeo and Juliet," has met with "the hearty approval of the press and the enthusiastic support of the public." Here would seem to be gratifying proof, if proof were needed, that the great mass of wholesome, hearty, unaffected, workaday people really prefer good drama to worthless if they are but

allowed a choice. For the purposes of adequate and not too costly presentation of a rather long list of Shakespeare plays, a good stock company like the above-named, striving to attain and maintain "balance, smoothness, coördination, and careful detail," is likely in the long run to produce better results, both on the stage and in the box-office, than can be expected of a single star indifferently supported. Like Mr. Granville Barker in his praiseworthy endeavors to provide the New York public with something better than the theatres have hitherto been offering, the Jewett Players, if their prospectus speaks truly, are striving to confer upon Boston a benefit of no mean sort. With the innumerable moving-picture houses and other cheap resorts as rivals in the amusement field, the management still hopes to win the increasing favor of the great public. Here is the beatific vision that inspires the movement: "The ideal toward which the management is constantly looking is the establishment of a permanent repertory theatre in Boston, a theatre for all the people who love the drama, and not merely for habitual playgoers. . . . To provide the best in drama, presented by the best players obtainable, in the most beautiful playhouse in America, and at the most reasonable of 'popular' prices: this is the means whereby the management hopes to bring about that long-cherished dream of a theatre that shall be to Boston much the sort of institutional influence that the Comédie Française is to Paris."

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A GET-RICH-QUICK CULTURE naturally has its attractions for many in this stirring age and generation; but it was this sort of crude culture, or pseudo-culture, that received a sharp rap of condemnation from the president of Hamilton College at a recent teachers' conference held at the seat of that institution of learning. Urging a rally to the cause of the classics, and deprecating the increasing tendency to short-cuts through school and college, the speaker said: "If this practical and mercenary attitude continues, not only will the classics disappear from our *curricula*, but higher mathematics and the more advanced work in literature will also go." How much more than mere "polite literature" may be meant by a broadly based classical culture was long ago made clear by Matthew Arnold in reply to some of Huxley's depreciatory remarks on Arnold's educational ideals. The scientist had averred that his distinguished contemporary referred only to *belles lettres* when he spoke of the need of knowing the best that has been thought and said by the modern

nations; to which Arnold replied in one of his American lectures (that on "Literature and Science"): "But as I do not mean, by knowing ancient Rome, knowing merely more or less of Latin *belles lettres*, and taking no account of Rome's military, and political, and legal, and administrative work in the world; and as, by knowing ancient Greece, I understand knowing her as the giver of Greek art, and the guide to a free and right use of reason and to scientific method, and the founder of our mathematics and physics and astronomy and biology,—I understand knowing her as all this, and not merely knowing certain Greek poems, and histories, and treatises, and speeches,—so as to the knowledge of modern nations also. By knowing modern nations, I mean not merely knowing their *belles lettres*, but knowing also what has been done by such men as Copernicus, Galileo, Newton, Darwin." It is safe to say that no system of get-rich-quick culture will give the world either any Arnolds or any Huxleys.

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A FOLLOWER IN THE FOOTSTEPS OF CLARK RUSSELL, like him going to sea at a tender age, but continuing much longer this life on the ocean wave, like him turning to later literary account his salt-water experiences, though with somewhat less abundant productivity, and like him enjoying in his lifetime a gratifying degree of popular success, the late Frank Thomas Bullen (he died last month at Madeira) might well be called, so far as there is any meaning in the term, a self-made author. Born in London April 5, 1857, he received no school education after nine years of age, when he became an errand boy and began to make his own way in the world. At seventeen he turned sailor, and for fourteen years he was a sea-rover, visiting all parts of the world and rising to the position of chief mate, after which he accepted a junior clerkship in the Meteorological Office, where he remained until 1890, making meanwhile occasional and not unsuccessful trial of his pen as a story-teller. Indeed, such encouragement did he receive from editors and readers of these tales of the sea that he decided to devote himself unreservedly to their composition. His whaling story, "The Cruise of the 'Cachalot,'" in emulation of the work of a greater than he, the gifted author of "Moby Dick," is perhaps the best-known as it is among the most readable of his numerous romances of sea-faring, which include, among others, "A Whaleman's Wife," "Cut off from the World," "Creatures of the Sea," "A Son of the Sea," and "Sea-wrack." Somewhat different from these, and yet begotten of the same sort of activity and observa-

tion, are his "religious autobiography," "With Christ at Sea," and his book entitled "Sea Puritans." Though not a Herman Melville or a Clark Russell or, still less, a Joseph Conrad, Bullen had won for himself an intimate knowledge of things maritime, and he wrote from the fulness of personal experience. Significant of his industry as a writer is the brief entry under the head of recreations in "Who's Who." One word sufficed,— "none."

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A FAMOUS POLITICAL PAMPHLET, "The Fight in Dame Europa's School," with appropriate and amusing illustrations by Thomas Nast, who was just beginning to achieve fame when the pamphlet was written, will bear a re-reading at this time, if one is so fortunate as to have access to a copy of the forty-four-year-old publication or any later reproduction of it. The satirical author begins in the following pleasant vein, as some older readers may remember: "Mrs. Europa kept a dame school, where boys were well instructed in modern languages, fortification, and the use of the globes. Her connection and credit were good, for there was no other school where so sound and liberal an education could be obtained. . . . These lads at Mrs. Europa's were of all sorts and sizes—good boys and bad boys, sharp boys and slow boys, industrious boys and idle boys, peaceable boys and pugnacious boys, well-behaved boys and vulgar boys; and of course the good old dame could not manage them all. So, as she did not like the masters to be prying about the playground out of school, she chose from among the biggest and most trustworthy of her pupils five monitors, who had authority over the rest of the boys, and kept the unruly ones in order. These five, at the time of which we are writing, were Louis, William, Aleck, Joseph, and John." Then follows, of course, the story of the fierce quarrel between Louis and William, with the awkward part played by the other monitors in their attempts to preserve a dignified neutrality; and it is John's conduct that receives the satirist's sharpest stabs. Among the innumerable printed products that owe their origin to the present war, a new "Dame Europa's School," modelled after the old, was sure to find a place.

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NEW BOOKS FOR OLD might sound like a good bargain to an unwary Princess Badroulboudour, but if the Aladdin in the case were anything of a bibliophile he would not thank his fair spouse for lending an ear to the specious offers of the book-peddling magician. In the latest report of the New York State Library, Mr. Wyer, the Director, announces the acqui-

sition of three hundred thousand "pieces" (presumably books, pamphlets, manuscripts, etc.) in partial replacement of the valuable collection destroyed by fire two years before. Yet he asserts that these considerable accessions "do not remotely approach three-fifths of the gross value and effectiveness of the 500,000 pieces burned." And he continues: "There are two chief reasons for this: the increased cost of books and the impossibility of reproducing by a *tour de force* the costly organization and bibliographic apparatus for administration which was established in the old library. Not only have currently published books shared substantially in that increased cost which has marked luxuries as well as necessities during the past ten or fifteen years, but older books, those outside the trade and technically known as 'out of print,' especially of certain kinds, have multiplied in value often many hundred fold." Both the spread of public libraries and the increase in the number of wealthy private collectors have contributed to raise the price of out-of-print books. The multimillionaire collector is a formidable competitor for even the richest library to bid against, and the only possible course in such circumstances is usually for the library to possess its purse in patience and wait for the multimillionaire's inevitable relinquishment of his treasures in the course of nature, when they may be again thrown on the market or perhaps bequeathed to the very library most desirous of obtaining them. In the book world all things have a tendency to come to him who waits.

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AN EDITOR WITH AN IDEAL that he succeeds to a notable degree in realizing is in one sense a creative author, and so deserves something of the honor paid to gifted authorship. This, of course, presupposes that the ideal is considerably higher than that symbolized by the letter S crossed by two perpendicular lines. Of this high quality was the standard set for himself by the late Samuel Bowles, fourth of that name and third in successive editorship of the Springfield "Republican." Though he was, by genius and training, much more of a business manager than a man of letters, yet he was heir to the journalistic traditions of his father and grandfather, and succeeded in perpetuating those traditions as embodied in the newspaper founded ninety-one years ago. As his father before him had added the daily to the weekly issue of the journal, so he extended its field by creating the Sunday "Republican," perhaps the best, the most respectable, the most worthy of a careful reading from beginning to end, of all our Sunday



journals. Some of the minor peculiarities of the "Republican" have acquired a fame almost as wide as its reputation for literary excellence and general sanity. Its scholarly restraint in the use of capitals is commendable, even though carried to some excess. Its slight leanings toward spelling-reform are chiefly praiseworthy in that they go no further. Mr. Bowles, who was in his sixty-fourth year when he died (March 14), seems to be succeeded by no Samuel Bowles the fifth, in the control of his paper, though he does leave a son of that name in journalism in another city; yet it is to be hoped and confidently expected that the standard of the "Republican" will suffer no depression from his death.

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THE BOUNDLESSNESS OF THE FIELD OF AUTHORSHIP is now and then brought forcibly to one's realization. Unsuspected domains of literary activity reveal themselves upon glancing however cursorily over the catalogue of almost any considerable collection of books. A list of bibliographies, dry in itself as the proverbial "remainder biscuit after a voyage," is nevertheless a good eye-opener to the vastness of the world of things written about. This splendid spaciousness of the literary realm—"literary" is here used in its largest sense—was brought home to us not long ago by the appearance of a "Bibliography of Bibliographies," and is now again made in some sort apprehensible to the intelligence by a perusal of the latest report of that triply based institution whose foundations were laid by John Jacob Astor, James Lenox, and Samuel J. Tilden. For instance, it appears that in the Technology Division of that library there was recently compiled and published a list of works on oxy-acetylene welding, and even in so limited and specialized a branch of technical study there were enough treatises to furnish a catalogue thirty-four pages in length. It is small wonder that the special libraries, whereof so little was heard and so small account was made in our youth, have now their proper organization and are fast growing in number and importance.

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A NEW VARIETY OF THE JOURNALIST'S ART appeals for recognition in the world of letters; it is to be known as rural journalism, and its mysteries will be taught, appropriately enough, at the agricultural college. The trustees of the school of farming at Amherst (Mass.) have voted to establish a "major" course in this latest branch of journalism, under the direction of Professor Robert W. Neal,

who has urged the innovation on the ground of "the extreme importance of the farm journal and the country newspaper to country life." Agricultural schools, it is argued, in order to treat effectively the subject of farming in all its phases and ramifications, have found it necessary to concern themselves with the economic and social interests of country life. Hence the attention they pay to the churches and schools as important factors in rural affairs; and hence, too, their recognition of the newspaper as a powerful influence in the life and work of the farming community. In all this the man of letters will be disposed to see an acknowledgment that the pen is mightier than the plough.

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A PLEASING PROSPECT IN BIOGRAPHY opens before us in the announcement of two forthcoming books on that brilliant author and many-sided, lovable, and always interesting man, the late Father Hugh Benson, recently cut off in the early prime of his remarkable powers. The more full and formal biography will be that prepared by Benson's friend, Father Martindale, who, a brilliant man himself, is said to have understood his brilliant associate as well as to have loved him. There will also be the less elaborate but probably more touching tribute from the elder brother, Mr. Arthur Christopher Benson, under the title, "Hugh: The Memoir of a Brother." From such passages of biographical reminiscence as have already come from his pen—as in "The Leaves of the Tree" and in several of his volumes of miscellaneous essays—one may safely assume that the promised fraternal sketch will be likely to take its place among the books that are not soon allowed to perish from memory.

### COMMUNICATION.

#### A WORD OF EXPLANATION.

(To the Editor of THE DIAL.)

In your issue of March 4 the statement is made that "a branch of the St. Louis Public Library was wiped out by fire." Although technically correct, this statement is, I fear, apt to be misleading. The fire was that which destroyed the Missouri Building at the St. Louis World's Fair. In this building among other things was an exhibit of the American Library Association, which was operated as a temporary branch of the St. Louis Public Library. The building, like most of those at world's fairs, was of light temporary construction, and therefore easily burned. Our regular branches are all of fire-proof construction.

ARTHUR E. BOSTWICK.

St. Louis, Mo., March 18, 1915.

## The New Books.

### FROM CANOE TO AEROPLANE IN AMERICAN TRAVEL.\*

In no field of invention is the cumulative rapidity of progress more impressive than in the development of modern means of travel. Truism though it be that every fresh discovery of science makes possible a hundred additional discoveries and inventions, so that the rate of advance is represented by a geometrical progression having a very large constant factor, the marvel of modern scientific and industrial progress never loses its power to impress and fairly to daze the imagination. Even the crudest conjecture of what astounding results may be possible to applied science in a single decade or half-decade of the twenty-first century, if already that brief space of time suffices for achievements exceeding the total of accomplishment witnessed by entire centuries, is enough to take away the breath. Confining himself to that department of applied science which has to do with the means of locomotion, and also limiting his researches to our own country and, in the main, to the century ending with the completion of the first transcontinental railway, Mr. Seymour Dunbar has nevertheless found ample material, both documentary and illustrative, for the filling of a four-volume work which is thus comprehensively designated on the title-page: "A History of Travel in America. Showing the Development of Travel and Transportation from the Crude Methods of the Canoe and the Dog-Sled to the Highly Organized Railway Systems of the Present, Together with a Narrative of the Human Experiences and Changing Social Conditions that Accompanied this Economic Conquest of the Continent." It is elaborately equipped "with maps and other illustrations reproduced from early engravings, original contemporaneous drawings and broadsides." A final chapter gives a "summary of present conditions" and briefly foreshadows the wonders to come, including of course the still unimagined developments of aerial navigation. Then follow a hundred pages of appended matter, historical and statistical, and an elaborate fifty-page index, the whole work attaining the rather formidable proportions of 1529 pages. So impressive a monument to a single person's industry and scholarship cannot fail to command admiration.

With all the books on historic highways and

\* A HISTORY OF TRAVEL IN AMERICA. By Seymour Dunbar. In four volumes. Illustrated. Indianapolis: The Bobbs-Merrill Co.

waterways and famous trails that our historians and descriptive writers have of late produced, much of the present work will be more or less familiar to many readers; but its point of view, most of its details, and not a few of its illustrations, will probably be found to possess a pleasing novelty, and their manner of presentation, by which is meant, not least of all, the sumptuous appearance of these well-made volumes, will not fail to attract. In his attitude toward his subject the author naturally and properly fails not, throughout, to uphold the dignity and importance and far-reaching significance of his theme. Modes of moving from place to place he considers indicative of the degree of development attained by the people using them; and a well-developed vehicular traffic is of course a potent instrument for the material and intellectual improvement of the society in which it is found. This philosophy of the matter, however pleasing and satisfying to the author and his readers, has nevertheless its weak points. If a people's method of travel is to serve as a criterion of its general enlightenment and progress, the Greeks of the time of Pericles ought to be accounted as little better than barbarians, and the subjects of King Cheops, notwithstanding the testimony of the Pyramids, could hardly be said to have emerged from savagery. But, granting the soundness of the author's theory in the main, let us allow him to set forth in his own words something of the plan and purpose of his work. In his opening chapter he says:

"The subject to which these pages are devoted is the foundation whereon the country, considered as a social and industrial organization, has been built. A few years ago—until as late a date as 1806—the six or seven million people of America were contentedly visiting their friends, or moving about on business, in flatboats, dog-sleds, stage-coaches, strange wagons or canoes. Those were the only vehicles of travel, and when they were not available, as was very often the case, the traveller walked or else rode upon a horse. To go from the Atlantic seacoast to such remote regions as Cincinnati or St. Louis or Fort Dearborn—now Chicago—in those days meant a journey of many weary weeks, with possibly the loss of a scalp. Such a thing as a trip across the continent and back was not within the range of thought of the ordinary man. . . . In this present realm of four-day ocean steamships, of trains that dive beneath rivers or plunge through a thousand miles in twenty hours, of subways, motor-cars, submarine boats, and with the flying machine just beginning to dot the sky, we are privileged to remember, if we choose, that once upon a time the express boats on the canals maintained a speed of three miles an hour for day after day, and that the Pioneer Fast Line advertised it would rush its passengers through from Philadelphia to Pittsburgh in four days—and often nearly kept its word."

In its wealth of contents, the book first surveys the general condition and appearance of our country in its infancy, pointing out the all but insuperable difficulties of travel through the dense forests, and giving some account of the early Indian trails; then traces the gradual growth of improved means of communication as influenced and accelerated by the condition and needs of the people, and argues that it was universal transportation facilities, rather than politics or war, that acted as the compelling force for real national unity; brings forward much new material in illustration of social conditions and modes of travel in the middle and far West, with glimpses of pioneer life and details concerning the government's dealings with our native tribes; and, in its later chapters, exhibits the on-rush of our population into the vast western domain made at last accessible to all by the road of iron. With a "summary of present conditions," as already stated, the fascinating narrative comes to a close. As a sample of its quality, a passage describing the old-fashioned tavern breakfast will here serve as well as another:

"Then came the breakfast ceremonial. The host marched to the front door, lifted a cow's horn to his lips and sent forth the resounding blast that summoned all hands to the table. Some landlords preferred a big bell rather than a horn, and filled the air with a clangor heard for a mile around. A meal at one of the early taverns was nearly always a bountiful repast, and usually ended, whether at breakfast, dinner or supper, with two or more kinds of pie. Everything was put on the big table at once, and everybody ate until he reluctantly made up his mind to stop. In those days a meal meant all a man wanted to eat. The price remained the same. A slice of bread was visible even when the edge of it was held toward the eye, the butter could be safely attributed to the cow, and a third cup of tea or glass of milk was as smilingly produced, if called for, as the first. In short, the deplorable deficiency in varieties of knives and forks, and in different species of spoons—as measured by modern requirements—was made up by a plenitude of things that could be eaten instead of looked at."

The beginning of certain reprehensible practices in railroad finance that are now only too well known to us of a later generation is traced back to about the middle of last century, or, more definitely, to the year 1848, and is thus noticed by the author in connection with the general railway development of the period:

"At about this time, however, there likewise appeared the first outward symptoms of an unfortunate condition that was destined to become much more prominent as the years went on, and that has injuriously affected the railway system of

the country since the period mentioned. Although the people as a whole had cast out their mania and viewed the subjects of railroad construction and administration with saner eyes, a small but influential portion of the population did not follow their example. Those avaricious men who represented, in the economic and political affairs of their day, the influences which these later times have come to define as 'predatory wealth' and 'special privilege,' were beginning to recognize the opportunities that would lie within their grasp if they could control so vital a portion of the nation's industrial fabric as the railways were obviously destined to become. They caught glimpses of the power that would be theirs if they built, operated and manipulated railways as gigantic weapons, rather than as agencies of public benefit which would methodically aid in the creation of new wealth through the operation of those processes they were primarily designed to perform. To characters so warped, and to able minds so inclined, the lure was irresistible and the result was sure. Thus began the extensive practice of building railways with the object of acquiring money through their construction rather than by their later efficient operation."

Then is described in outline the nefarious scheme whereby, with occasional differences in detail but with a wearisome sameness in essential rascality, the too-trusting investor of the last half-century or more has been plundered by the unprincipled and avaricious railroad-promoter and railroad-wrecker.

A noteworthy chapter of the concluding volume is devoted to the history of the great Mormon overland pilgrimage of 1846-8, relating the events that led up to it, the expulsion of the Church of Latter-day Saints from Nauvoo, the sufferings of the migrating party, the discovery of the Great Salt Lake Valley, and the final settlement of the wandering host in the new land of promise after two and a half years of vagrancy.

Mr. Dunbar has spared no pains to make his book all that the promise of its title-page leads one to expect. His diligence is beyond praise, his range of research amazing. Libraries and historical societies, antiquaries and special authorities, have been called upon, not in vain, to swell the riches and perfect the historical accuracy of his stately volumes. If a reviewer were to presume, from the lesser resources of his own equipment, to offer any general criticism as he closes with hearty commendation this absorbing story of a great movement in American civilization, it would perhaps take the form of a regret that the greatness of the theme is not always matched by an equal greatness of style in the writer. A certain unfailing niceness in the choice of words, a true sense of the literary possibilities and impossibilities of a subject or a situation, a

scholarly avoidance of excesses of any sort, are not among the outstanding merits of the author's style as displayed in this book. He makes, too, the rather frequent mistake of crediting his readers with too little rather than too much intelligence. On one page, for instance, he takes the trouble to explain what a railway "turnout" is, and at the foot of another he thinks it necessary to add a note to the effect that "a public house was also called an ordinary." Probably it is better, all things considered, to overestimate than to underestimate a reader's mental equipment; at any rate, it is a Coleridgian axiom that an unelucidated obscurity is a compliment to the reader's acuteness.

Four hundred illustrations, colored and uncolored, with two folding maps, add no little to the book's attractiveness and interest. The quality of its typography and press-work is in accord with the other excellences of the work.

PERCY F. BICKNELL.

#### THE ARCH-PRIEST OF GERMAN IMPERIALISM.\*

One of the "literary" results of the European war has been the resuscitation of a group of writers of German birth or affiliations who had been largely forgotten or who were formerly known only to a small number of scholars. Among these may be mentioned the military writers, Clausewitz and Bernhardi, the philosopher Nietzsche, and the historian Treitschke. This result has been the work chiefly of Englishmen who believe they have found in the teachings of these writers all the abominable doctrines of imperialism, militarism, the supremacy of force, the blind idolatry of the State, and other ideas of the kind which now reign in Germany.

Treitschke's writings in particular have been translated, edited, and republished in numerous editions, and are now being widely read by the English and American public. Three of the most recent of these publications are Mr. Joseph McCabe's "Treitschke and the Great War," Mr. H. W. C. Davis's "The Political Thought of Heinrich von Treitschke," and the collection of translated essays entitled "Germany, France, Russia, and Islam." The first mentioned is a commentary on Treitschke's political theories, and an estimate of their influence upon the thought and national life of the Germans. As such it is a very interesting

contribution; but unfortunately it is marred by evidences of strong prejudice and at times of unfairness.

The work of Mr. Davis is less a commentary or analysis, and more of a collection of extracts from Treitschke's historical and political writings, especially his *Politik*, which consists of two volumes of lectures delivered at the University of Berlin. Happily, there is here less evidence of bias than in the first mentioned work. For this and other reasons it is a more trustworthy and useful book for English and American students of Treitschke's political philosophy.

The third book is a collection of Treitschke's essays dealing with questions of German foreign politics. They are unaccompanied by any comment or criticism except a brief prefatory analysis by Mr. George Haven Putnam. They include papers on German relations with other powers, Turkey and the great nations, Germany and the oriental question, what Germany demands of France, the German Empire, and other essays. The ideas which run through them all are characteristic of Treitschke's political thought: the doctrine of imperialism, Germany's mission as a world power, the rule of force, etc.

Treitschke's was a unique personality in many respects. He was a Saxon by birth, but of Czech ancestry. His father was a general in the army, and the son would doubtless have chosen a military career had an accident not deprived him of his hearing. He studied and taught in various German universities, but in 1874 he was called to the University of Berlin, where he remained until his death in 1896. He was distinguished by his historical scholarship and his eloquence as a lecturer, and probably no German professor ever lectured to larger audiences or more completely captivated his hearers. He started out as a liberal, but after his removal to Berlin he became an ultra-conservative and an ardent supporter of Bismarck, an enemy to the Social Democrats, and a glorifier of the Hohenzollern dynasty. He became a member of the Reichstag in 1871, where he sat continuously until 1888, when he resigned—largely out of disgust because of the increasing influence of the Social Democrats.

His political philosophy may be summed up in the following ideas: The essence of the State is power, and it is to be found in a well-equipped and well-drilled army; it is not a mere academy of arts or sciences. The State belies its own nature when it neglects the army, therefore the organization of the army is one of the first constitutional questions for the consideration of the State; the army is

\* TREITSCHKE AND THE GREAT WAR. By Joseph McCabe. New York: Frederick A. Stokes Co.

THE POLITICAL THOUGHT OF HEINRICH VON TREITSCHKE. By H. W. C. Davis, M.A. New York: Charles Scribner's Sons.  
GERMANY, FRANCE, RUSSIA, AND ISLAM. By Heinrich von Treitschke. Translated, with Foreword, by George Haven Putnam. With portrait. New York: G. P. Putnam's Sons.

the foundation of political freedom, so that we need not waste pity on states that have a powerful and well-drilled army. The State exists over and apart from the individuals who compose it; and it is entitled to their utmost sacrifices,—in short, they exist for it rather than the State for them.

Treitschke has been much reproached for his views regarding the binding force of treaties; and the responsibility for the "scrap of paper" theory of which we have heard so much lately is attributed to him. His views upon this point are substantially as follows: The State is subject to no human superior; any restrictions upon its sovereignty are mere voluntary and self-imposed limitations; all treaty obligations are subject to the rule of *rebus sic stantibus*, and therefore treaties which have outlived their usefulness may be denounced and replaced by new ones which correspond to the new conditions. Every State, therefore, is the final judge of its obligations, and the duty of self-preservation may require it to repudiate treaties which are inconsistent with its own progress and existence. There is no reputable writer on international law to-day who would contest the soundness of this view; yet Treitschke's disciples have employed his doctrine of *rebus sic stantibus* in a sense which he apparently did not intend it to be understood, and his critics have likewise attributed to him the responsibility for the view, now apparently held by some Germans, that treaties may be denounced and rejected upon mere grounds of inconvenience.

The deification of war runs through the whole of Treitschke's historical and political writings. Again and again he speaks of the "moral majesty," the "moral grandeur," and the "moral sublimity" of war. In his *Politik* he says: "War is political science *par excellence*. Over and over again has it been proved that it is only in war that a people becomes indeed a people. It is only in the common performance of heroic deeds for the sake of the Fatherland that a nation becomes truly and spiritually united." "The second important function of the State," we are told, "is warfare. That men have so long refused to recognize this fact proves how emasculated political science has become in the hands of civilians." "If it had not been for war, there would be no States. It is to war that all the States we know of owe their existence. The protection of its citizens by strength of arms is the first and foremost duty of the State. Therefore wars must continue to the end of history as long as there is a plurality of States. Neither logic nor human nature reveal any probability that it could ever be

otherwise. The blind votaries of perpetual peace fall into error of either mentally isolating the individual State, or else of imagining a World-State, which we have already shown to be an absurdity."

Again he says: "Any one with a knowledge of history realises that to expel war from the universe would be to mutilate human nature. There can be no freedom unless there can be a warlike force, prepared to sacrifice itself for freedom. We must repeat that scholars, in considering this question, are apt to argue from the quiet assumption that the State is merely intended to be an Academy of the Fine Arts and Sciences. That is one of its functions, but not the most important. If a State neglects its physical in favor of its intellectual energies, it falls into decay."

Time and again he dwells upon the glories of war, the duty of men to sacrifice not only their lives but the "natural and deep-rooted feelings of the human soul for a great patriotic idea," the impossibility of liberty without war, and the self-stultification of those who think that warfare can be eliminated from the world. War is the only remedy for sick nations; without war all progress will disappear from history; it has always been the exhausted, spiritless, enervated ages that have played with the dream of universal peace.

Treitschke had no admiration for England or the English. On the contrary, his feeling toward them was largely one of contempt. More than any one else, he is held responsible by the English for the anti-English sentiment which blazed out during the Boer War, and which has since reigned in German society and in the press. For this reason English historians and editors of his writings have not always interpreted his political theories fairly or correctly.

Finally, it may be seriously doubted whether Treitschke's teachings have ever exerted anything like the influence on the thought and life of the German people that the English now attribute to them. He was primarily a university professor; and while he lectured to large audiences of students, the number of persons who were directly affected by his doctrines was probably comparatively small. At the time, his views, now so much detested by Englishmen, attracted little attention; and had it not been for the present war they would have remained unknown to the great mass of mankind.

JAMES W. GARNER.

Mr. Ludwig Lewisohn has made a critical résumé of the dramatic literature of the last three decades which will be published by Mr. B. W. Huebsch under the title of "The Modern Drama: An Essay in Interpretation."

## BROWNING'S WOMEN.\*

The stream of Browning books continues. If they were all of one type, that of uncritical praise and adulation, we might heartily wish the habit would die out; but fortunately we have now and then a book or essay from one who is not altogether a Browningite, and who endeavors to see Browning's work not through colored or distorting glasses but as it really is. Of such a character is Miss Mayne's volume on "Browning's Heroines," and we welcome it as on the whole a contribution of importance to the discussion of Browning's artistry.

We must first say one or two things about the style of the book. It gives us constantly the impression of effort to be vivacious; this it generally is, but, with its superabundance of short sentences, its rows of periods indicating omissions, its questions, it is also jerky and suggestive of a lack of poise. It is far from the simple, effective style which would carry far greater weight, and over which men have no monopoly. One specimen will suffice. The author is describing Pippa's reflections at the close of her one day:

"But gradually the atmosphere of her mind seems restored; the fogs of envy and curiosity begin to clear off—she goes over the game of make-believe, how she was in turn each of the Four . . . but no! the miasma is still in the air, and she's 'tired of fooling,' and New Year's Day is over, and ill or well, *she* must be content. . . . Even her lily's asleep, but she will wake it up, and show it the friend she has plucked for it—the flower she gathered as she passed the house on the hill. . . . Alas! even the flower seems infected. She compares it, 'this pampered thing,' this double heartsease of the garden, with the wild growth, and once more Zanze comes to mind—isn't she like the pampered blossom? And if there were a king of the flowers, 'and a girl-show held in his bowers,' which would he like best, the Zanze or the Pippa? . . . [all these periods are in the text]. No; nothing will conquer her dejection; fancies will not do; awakening sleepy lilies will not do," etc., etc.

This is of course indirect discourse; but does it quite fit?

While the book is interesting, it cannot be said that all parts are of equal value. In the case of some heroines no new point of view is presented; the character is merely described as we are already familiar with her. This is true, for example, of much of what is said about Pompilia, about the Countess Gismond, even about Pippa. Was it worth while to go over the story of each of the poems at such length? Except for a certain class of immature or indolent readers, we doubt it. Too

much of the book is taken up with the retelling of the stories, with copious though well chosen quotations.

But other parts of the book are important. For example, we may take the treatment of Mildred Tresham. Miss Mayne thinks Browning did not understand her, and therefore did not succeed in his portrayal of her; and Miss Mayne is right.

"What a girl he might have given us in Mildred, had he listened only to himself! But, not yet in full possession of that self, he set up as an ideal the ideal of others, trying dutifully to see it as they see it, denying dutifully his deepest instinct: and, thus apostate, piled insincerity on insincerity, until at last no truth is anywhere, and we read on with growing alienation as each figure loses all of such reality as it ever had, and even Gwendolen, the 'golden creature'—his own dauntless, individual woman, seeing and feeling truly through every fibre of her being—is lost amid the fog."

Likewise she is right in what she says of Pompilia:

"Pompilia is a living soul, not a puppet of the theatre. Yet even here the same strange errors recur. She has words indeed that reach the inmost heart—poignant, overpowering in tenderness and pathos; but she has, also, words that cause the brows to draw together, the mind to pause uneasily, then to cry 'Not so!' Of such is the analysis of her own blank ignorance with regard to the marriage-state."

Was the Lady of the Glove wrong? Miss Mayne thinks so.

"And so the Lady thought right and did wrong: 'twas *not* love set that task to humanity. Even Browning cannot win her our full pardon."

Miss Mayne will not allow that the age was different from ours:

"Women's hearts were the same; and a woman's heart, when it loves truly, will make no test for very pride-in-love's dear sake. It scorns tests—too much scorns them, it may be."

But has she not already conceded that the age was different when she says above that for these great gifts—

"the endless descriptions of death  
He would brave when my lip formed a breath,—"  
the lady "must give in return her love, as love was understood at the court of King Francis"? Is it not true that love in its relation to marriage *was* differently conceived in those days, and that we are not to judge of that age by standards which apply only (so far as we *know*) to our own? In fact, is it not paradoxical to say that she thought right and *did* wrong? If her act was the logical result of right thinking, how can it be maintained to have been a wrong act?

One remark which the author makes about Phene is, it seems to us, merely fanciful:

\* BROWNING'S HEROINES. By Ethel Colburn Mayne. With frontispiece and decorations by Maxwell Armfield. New York: James Pott & Co.

"In this Passing of Pippa, silence and song have met and mingled into one another, for Phene is silence, as Pippa is song. Phene will speak more when Jules and she are in their isle together — but never will she speak much: she is silence."

How do we know all this about Phene? We never see her normal self in the poem.

And when the author repeats, apparently with approval, Mr. Chesterton's comment, that having made Pippa Monsignor's niece, "Browning might just as well have made Sebald her long-lost brother, and Luigi a husband to whom she was secretly married," we must protest. Surely Browning had the same right to represent Monsignor as Pippa's uncle that he had to cause the Happiest Four in Asolo to hear Pippa's song at the precise moment when it would influence each of them as it does; and who are we that we should dispute him? We suppose that the point attempted in the above quotation is that making Monsignor Pippa's uncle renders the situation too melodramatic; but even if one were to concede this, is melodrama necessarily untruthful? In that world of poetry of which, after all, Pippa is a denizen, we must take things as we find them.

In spite of these adverse comments, however, it is our opinion that the volume contains much that is good. Miss Mayne has read her Browning carefully and with open eyes. Of her contention that Browning has been injured by the blind worship of some of his followers there is no doubt. And her book will assuredly help to set forth the great poet in a truer light.

CLARK S. NORTHUP.

#### HOW NAPOLEON ORGANIZED VICTORY.\*

The group of books which any publishing season adds to the already astonishing mass of Napoleonic literature gives evidence at least of the heterogeneous interest which the great man's career still provokes. The particular kind of interest seems occasionally beneath the level of decent historical investigation. Why devote a volume to Count Léon, the victim — in other words, the offspring — of one of Napoleon's most fugitive amours? All that

is worth saying about this pitiful existence could be put in a single sketch. Fortunately, few authors err in such a choice of subject. Fortunately, also, in nearly every group of books two or three are found which distinctly advance the serious study of Napoleon's achievements, and do this without committing the blunder of being dull. The most recent examples of this latter type are Mr. Edward Foord's "Napoleon's Russian Campaign of 1812" and Colonel Vachée's "Napoleon at Work," published in Paris a little over a year ago and now translated.

Colonel Vachée had a definite pedagogical purpose in preparing his book. He desired to set forth in the person of the greatest of modern military leaders the characteristics of successful leadership. He had in mind the "future wars" in which France might be obliged to take a part, — wars which within six months ceased to be future, and became tragically present. His method is not didactic but descriptive. He shows how Napoleon reached his decisions, and the exact manner in which at every stage of the proceedings the execution of his plan was secured. This necessitates a careful description of the imperial staff and of the functions of each principal officer. Colonel Vachée includes also two chapters upon Napoleon's "Rewards and Penalties," which were designed to secure the fidelity of soldiers as well as officers, and were suggested by a Machiavellian shrewdness. The last two chapters of the book deal with "Napoleon on the Battlefield." The material for this study is drawn from official records and correspondence, and from the recollections of those brought into intimate contact with Napoleon during his campaigns. One of the most valuable witnesses is Baron Fain, long Napoleon's trusted private secretary.

The secret of Napoleon's successes lay in Colonel Vachée's opinion, not merely in his skill as a strategist, but chiefly in the energy and rapidity with which he drove his orders through to fulfilment. On a campaign he was accustomed to go to sleep at eight and to get up at twelve. The orders for the next day were drawn up and despatched between midnight and morning. A single illustration will show how time, so vital in moving large bodies of troops, was saved. Two or three days before the battle of Jena, when his headquarters were at Auma, the orders sent to all six corps and the cavalry were despatched between three and four-thirty in the morning. The order to Bernadotte, who was then eighteen miles away, was received in three hours and fifteen minutes. Bernadotte's corps, of more than 20,000 men, was on the march within an hour

\* NAPOLEON AT WORK. By Colonel Vachée; translated from the French by G. Frederic Lees. With portrait. New York: The Macmillan Co.

NAPOLEON'S RUSSIAN CAMPAIGN OF 1812. By Edward Foord. Illustrated. Boston: Little, Brown & Co.

AN UNKNOWN SON OF NAPOLEON (Count Léon). By Hector Fleischmann. With portrait. New York: John Lane Co.

NAPOLEON AND HIS ADOPTED SON. Eugène de Beauharnais and His Relations with the Emperor. By Violette M. Montagu. Illustrated. New York: McBride, Nast & Co.

THE STORY-LIFE OF NAPOLEON. By Wayne Whipple. Illustrated. New York: The Century Co.

THE DECLINE AND FALL OF NAPOLEON. By Field-Marshal Viscount Wolseley, K.P. Third edition; illustrated. Philadelphia: J. B. Lippincott Co.

LIFE OF NAPOLEON. By Major Arthur Griffiths. Illustrated in color, etc. Philadelphia: J. B. Lippincott Co.



and three-quarters, and at the close of the day had marched seventeen miles.

Napoleon's camp was always an agitated scene. Neither his private secretaries nor his aids knew when they would be called upon for service, day or night. He would wake up suddenly and ask for his maps and his secretaries. When the work was done, his next exclamation might be, "The carriage!" or "To horse!" Horses were kept saddled and bridled, and held by attendants. He had a campaign carriage, which could be driven in a few hours over the distance covered by the army in a day. On the night before a battle he usually reconnoitered the enemy's position personally in order that his final directions to his generals might take account of the latest changes in the situation. At Jena he was so venturesome that upon his return to his lines he was nearly shot by one of his own outposts.

Colonel Vachée regards the organization of Napoleon's staff as defective. Indeed, it was so complex that even the lucid account of it in this volume leaves the mind of the reader sadly confused. The machinery for recording and transmitting orders seems to have been efficient, principally because it operated immediately under the eyes of the master and of Berthier, his chief of staff. Napoleon was not accustomed to explain to his corps commanders, even when a great battle was imminent, what his plan was. He did this to certain favorite generals, while to the others he gave specific orders, leaving them quite in the dark upon the general scheme. Sometimes the consequences of such a method were unfortunate. This is the explanation, for example, of Bernadotte's inaction on October 14, 1806, taking part neither in the battle of Jena nor going to the assistance of Davout in his struggle with the Prussians at Auerstädt. The most fatal consequences came when Napoleon's own energy was diminished, and when this lack was not made up by the initiative of his subordinates.

Two or three of the minor personages of Napoleon's staff are well described by Colonel Vachée. One was D'Albe, the topographical secretary, who had served Napoleon for seventeen years. He would stick colored pins into the maps of the region to represent the exact position of the different corps, as this was indicated in the latest reports. The same would be done for the position of the enemy's army, so far as it was known. In the night time the map was surrounded by twenty candles. If a despatch came, the conclusions from it were entered on the map; and Napoleon, compass in hand, would bend over it measuring the distances. Sometimes the map

was so large that both Napoleon and D'Albe would lie flat upon it, discussing the situations and distances. Occasionally in their excitement their heads came together violently. D'Albe's knowledge was so indispensable that Napoleon treated him more confidentially than any other officer in the army. He, if any one, knew what steps the master's mind was following in arriving at a plan of the decisive manœuvre.

Another confidential officer, D'Ideville, was both interpreter and statistician of foreign armies. Napoleon in military affairs as in civil administration was systematic in obtaining and recording useful information. The strength of foreign armies naturally interested him. His officers and even ambassadors and other diplomatic agents had orders to send to Paris every scrap of information about the strength, position, and movements of foreign armies. All this was carefully sifted and summarized, so that Napoleon often knew as much about foreign armies as about his own. On a campaign D'Ideville was always with him, and if a prisoner was brought in D'Ideville questioned him in his own language, and the information was classified with the rest. Napoleon occasionally amused himself in times of peace by telling ambassadors about movements of their armies of which they had not been advised and requesting an explanation.

It is satisfactory to note that although Colonel Vachée sees much to admire in Napoleon as a military leader, he is not blind to Napoleon's defects as a man and a statesman. Indeed, the selfishness of the Emperor, his egoism (to use the favorite word of French writers), receives quite sufficient emphasis. It is a question whether the author does not overstep the limits of his task in stating how the baser imperial appetites were provided for through the solicitude of such distinguished panders as Talleyrand, Berthier, Murat, and Duroc.

Mr. Foord's volume shows how Napoleon in 1812 instead of organizing victory sent his greatest army to final defeat and ruin, mainly through failure to estimate adequately the climatic and geographical conditions of a campaign in Russia. His transport system broke down before the army reached Vilna, fifty miles from the frontier. For one thing, the wagons proved to be too heavy for the Polish roads, which were turned into a quagmire by five or six days of rain. In several of Napoleon's decisions during the campaign the author sees not merely natural miscalculation but a decline of that mental alertness and power of imagination which had accounted for



so many victorious campaigns. One of the most striking instances is the order given at Orsha on the retreat to destroy the reserve bridge train of sixty pontoons. Mr. Foord says that Baron Eblé, chief of the bridge trains, "alive to the danger, pressed to be allowed to keep fifteen pontoons, but in vain, and he could save only 2 field forges, 2 wagons of charcoal and 6 of implements." And this happened when the passage of the Berezina was imminent. The special qualities of Mr. Foord's treatment are his careful attention to details of food, clothing, discipline, and *morale* at various stages of the campaign. He writes with full appreciation of Wellington's dictum that an army "moves on its belly," and if that is empty the fate of the army is sealed. The crowning disasters of the retreat he attributes to the lack of discipline, due in part to a month of pillage in Moscow and to the large number of non-combatants, including many women, by whom the army was accompanied. Equally illuminating is the author's handling of the military problems,—the question of Bagration's escape from King Jerome, the fiasco of the Drissa camp, the refusal of Napoleon to put in the Imperial Guard at Borodino, and others.

The handsome volume which is devoted to the vicissitudes of "An Unknown Son of Napoleon (Count Léon)" comes very close in its early chapters to the bounds of pornographic literature. After it leaves the story of the father and mother and takes up that of the son, it deals with melodrama,—often that which is on the edge of the gutter. Every folly of the son is, however, another blot on the memory of such a father. One must protest, furthermore, against the wrong of dragging out into the light of notoriety the descendants of the mother or those of the child. This is cruelty which can hide behind no shred of reason.

A much pleasanter book is Montagu's "Napoleon and His Adopted Son." No figure in the Napoleonic gallery is more attractive than that of Eugène, Viceroy of Italy. As ruler of Napoleon's Italian kingdom he deserves a place among the makers of modern Italy. He was not a great statesman, and he was too subservient to his step-father's will; and yet during his reign Italy took certain steps in administrative and military reorganization which were not wholly retraced when the Grand Empire fell. This work deals almost exclusively with Eugène's personal and military career. One will consult it in vain for any adequate account of the Napoleonic régime in the Italian kingdom. The book is not free from inadvertencies, as, for example,

when Eugène at Marengo is said to have helped by "his repeated charges to drive the Italian troops back into Milan."

"The Story-Life of Napoleon," by Mr. Wayne Whipple, is a selection of anecdotes in regard to each succeeding incident or phase of Napoleon's career, so arranged as to form a biography. There is evidently room for such a book, and the only question concerns the method by which it is constructed. If the reader should inquire what reason he has to suppose any particular story to be true, the editor offers him no assistance, for the stories are quoted indiscriminately from memoirs and secondary works of all sorts, some of which have no other merit than a readable style. The collection would have been far more helpful if the editor had traced the stories back to the original sources. They could still have been given in the most attractive English form available. A story may be worth telling, although apocryphal,—as, for example, the story of Napoleon's smashing the porcelain vase during his negotiations with Cobenzl prior to the Peace of Campo Formio. This is still told as historical by so distinguished a historian as Fournier. The author quotes from Madame Junot's *Memoirs* the tale that at his coronation Napoleon seized the crown to prevent the pope from placing it on his head. This tale is disposed of by Frederick Masson in his recent work on the Coronation. The legend of the drowning of the Russians at Austerlitz is quoted from Emerson's "Representative Men"!

In this group of books are two biographies of Napoleon, one a new edition of Viscount Wolseley's "Decline and Fall of Napoleon," published first in 1895, the other a "Life of Napoleon" by Major Arthur Griffiths. Wolseley's narrative opens with the campaign of 1812, and is professedly a piece of military historical writing, especially interesting because of its author's competence upon the questions involved. The biography by Major Griffiths deals with Napoleon's whole career. It is written in a vigorous style, interspersed with wholesome English denunciations of Napoleon's conduct. It makes no compromise with the "New History," giving hardly more than allusions to the great constructive achievements of the Consulate and the Empire. The narrative is mainly concerned with political intrigue, diplomacy, and wars. It is brief, running only to the length of eighty thousand words. There are certain errors of statement which should be corrected. Young Napoleon Bonaparte did not "beat the streets of Paris" from May until October, 1792, hoping for reinstatement in the army. He

was reinstated with the rank of Captain on July 10, and his promotion was dated back to the preceding February. On his return from Egypt, Napoleon could not have "tried the Jacobin Club," because this had been closed by Fouché. Furthermore it is not true that the financial successes of the early Consulate were due mainly to exactions similar to those which characterized Napoleon's first Italian campaign. After all, these are minor blemishes; the chief question is the distribution of interest. The significance of Napoleon's career for France and for Europe is missed.

H. E. BOURNE.

#### A HALF-FORGOTTEN AMERICAN PRESIDENT.\*

One would have expected an authorized biography of Rutherford B. Hayes long ago, as it is now twenty-two years since his death. His friend William Henry Smith had in fact begun such a work, but it was interrupted by the hand of death, in 1896. Mr. Smith's plan was an extended history of the time, woven about the life of Hayes. A part of his material was published some years after his death in the form of two large volumes on "The Political History of Slavery." On his death bed he had requested his son-in-law, Mr. Charles Richard Williams, to finish the task. Mr. Williams did not immediately find the time to fulfil this commission, but brought out the volumes on Slavery as a separate work, leaving the biography to be taken up by itself when opportunity should offer. Finding it possible to withdraw from other labor a few years ago, he set himself seriously at work upon the biography, which we now have before us.

It is safe to say that this change from Mr. Smith's original plan means a much wider reading for the biography. Indeed, the compression of the subject into a single volume would have had a decided advantage in this respect, but anyone who is aware of the *embarras des richesses* which the author had at his disposal in the old Hayes mansion in Fremont will wonder only that he could have had the heart to practice a rigorous enough exclusion to keep within the limits of the two volumes here presented. Perhaps the Hayes Diary, drawn upon constantly for this work, may some day be published in its entirety. The Western Reserve Historical Society might find a useful field of endeavor here.

During an inroad of the Danes into the

Frith of Tay, according to Holinshed, the Scots were hard beset and about to give way. Suddenly there appeared upon the scene a farmer named Haie, with his two sons. They had observed the plight of their countrymen from the field where they were at work, and grasping plough-beams in their hands they rushed upon the foe with such lusty vigor as to turn defeat into victory. "And the King gave them armes, three scutcheons gules in a field of silver, a plowbeame added thereunto which he used instead of a battell axe, when he fought so valiantlie in defense of his owne countrie." Of this family President Hayes is said to have been a descendant. We know of no reason to doubt the connection, but it would have been of interest to the general reader to have had the evidence of it more fully stated.

A third of a century has passed since the administration of President Hayes closed, destined to have its sharper features suddenly blurred in the public eye and dulled in the public consciousness by the shot of the assassin of his successor. That time has justified those features of his policy which brought the immediate wrath of a large section of his own party heavily upon his head is now the opinion of most students of the period whose views are worth considering. Few Americans would now tolerate the thought of bolstering up by federal bayonets a state government wholly unable to command the support or respect of any considerable portion of the educated and responsible citizenship of the state, as had been done in parts of the South for some years before Hayes entered upon his high office. The difficulty grew not out of the extension of the suffrage to the enfranchised negroes in itself, but out of the fact that the Republican Party of the time had not risen high enough to refrain from the temptation to organize this immense new body of ignorant and inexperienced voters into a solid partisan tool to be used by party manipulators against the southern whites. Hayes keenly realized the abhorrent conditions to which this unwisdom had led, and had the courage to withdraw the federal troops, which were the sole support of a number of wholly corrupt and inefficient Republican state "governments," in spite of the fact that this action was sure to be construed by many as impeaching his own title to the Presidency. For the same returning boards upon whose action his own title rested had declared these Republican state officers duly elected.

In the opinion of the reviewer, the author's very extended account of the contested election is the least profitable part of his work.

\* THE LIFE OF RUTHERFORD BIRCHARD HAYES, Nineteenth President of the United States. By Charles Richard Williams. In two volumes. With portraits and other illustrations. Boston: Houghton Mifflin Co.

Much more readily than could have been expected, the country settled down to the acceptance of the verdict of the Electoral Commission as giving Hayes a legally unimpeachable title to the Presidency. The country realized that a certain amount of discretion had to be lodged in this Commission, and at no time was there the slightest danger of any forcible uprising against its decision. Of course it was only to be expected that thousands would feel that this discretion had not been rightly used, and that some would feel that it had been corruptly used. Thirty-eight years have passed; those most intensely interested have largely left the stage of life, and but little of the deep feeling of 1877 lingers. What good can there be in laboriously trying the whole question over again, attempting to prove what everybody knows,—that there was Democratic intimidation of colored voters in the South; slurring over what is equally known,—that there was wholesale Republican corruption in the same quarter; accusing Tilden of guilty knowledge of an attempt to secure an electoral vote by bribery, of which there is neither convincing proof nor inherent probability; defending Hayes against the now forgotten charge of paying for electoral votes by appointment of certain election officers to federal positions, of which there is equally neither valid evidence nor inherent probability? All this is only stirring up a smudge which tends to conceal the real greatness of a really great and good President, and was wholly unnecessary to the completeness of the work, except in the briefest epitome.

President Hayes had many lovable traits of character. In the thick of the Civil War, with southern bullets flying about him and occasionally into him, he could write home to his wife deprecating untrue aspersions against the men of the South. His fundamental sense of right revolted against unnecessary destruction of property in war, and the soldiers under him applied the torch only when he himself was constrained by written orders from superior authority. The later years of his life were marked by untiring devotion to Prison Reform and other philanthropic activities. His beautiful Fremont home was a centre of refined culture and high moral ideals, where men and women of the highest types of American citizenship loved to gather. Our political evolutionists will perhaps tell us that he belongs to a type irrevocably past; but it remains true that the politics of the day would lose nothing by a liberal infusion of some of his most prominent characteristics. And all this can be said, and should have been said by Mr. Williams, without casting any slur upon

the ability and character of his opponent, Samuel J. Tilden, whose services to New York were those of a great and upright statesman and philanthropist.

W. H. JOHNSON.

#### RECENT FICTION.\*

The anonymity of so remarkable a novel as "Home," published about a year ago, could not long be preserved. It soon transpired that the author was Mr. George Agnew Chamberlain, the occupant of a consular post in South America. This accounted for the exotic graft upon the homely New England stock which made the work of such enticing interest. Mr. Chamberlain's success has encouraged him to further production, in consequence whereof we now have "Through Stained Glass," a novel which fairly matches "Home" in charm and depth of human revelation. Here also, we skip somewhat breathlessly about the globe, from Virginia to South America, thence to London and Paris, and finally to New England. A Leighton of Virginia, after fighting for the Confederacy, seeks a new home for his family, and finds it in Brazil. Presently, a boy Leighton of the northern branch is consigned to his care, and grows up in happy childish companionship with his cousin Natalie. As he approaches manhood, his father, who has been a wanderer over the face of the earth since the death of his wife in childbirth, seeks the boy out, and carries him off to Europe to make of him an artist and a gentleman. The boy is a perfect illustration of the way in which breeding will tell, for he fits into the ways of civilization without an effort, and knows by instinct how to do and say the right thing. For years the father and the son live in beautiful and devoted companionship, the former supplying the worldly wisdom of his sophisticated intellect—illuminating life for the boy as "through stained glass"—the son repaying this solicitude with affection, and preserving his own purity of soul while realizing his artistic self. He needs no curb to keep him from going astray, except in the one case of his infatuation for Miss Folly Delaires of the chorus, and here the father's persuasive tact scores a triumph. There is no blustering about it, or declared opposition, but simply a little subtle maneuvering to bring the boy to his senses, and just the touch of cynicism that is needed to open his eyes. In the end, there is Natalie, who has found a home in New England, and has never ceased to hope for her

\* THROUGH STAINED GLASS. By George Agnew Chamberlain. New York: The Century Co.

THE SECRET OF THE REEF. By Harold Bindloss. New York: Frederick A. Stokes Co.

THE HAUNTED HEART. By Agnes and Egerton Castle. New York: D. Appleton & Co.

cousin-playmate's return. The love story is very tenderly and delicately managed; it leaves far more to the imagination than it expresses, which is the way of all true art. The action of this novel extends so widely over time and space that it is perforce swift, and its jerky movement hurries us on where we would gladly linger, but it tingles with vitality and glows with beauty on well-nigh every page.

"The Secret of the Reef," the latest novel by Mr. Harold Bindloss, is written upon the stereotyped model with which his readers are familiar. There is an energetic and courageous hero, down on his luck, a heroine toward whom he aspires, and a villain who endeavors to thwart him in his efforts to win love and fortune. This villain is none other than the heroine's father, which provides material for a conflict between romantic and filial love on the part of a high-souled maiden. There is never any doubt as to which love will come out ahead. The story is concerned with the salvage of a wrecked treasure ship, sunk on a reef in the Alaskan far north. The author has abundant knowledge of his material, but there is little of either imagination or literary grace in the telling of his story.

Time was when a novel by the Castles connoted joyous adventure and the very spring-tide poetry of romance. But to "The Haunted Heart" we can ascribe no such qualities. The delicate sentiment that we used to find in their work has become coarse and treachery; the coloring is garish, and emotion is strained to the breaking point. In the slang of a bygone generation, this is a novel for which "too utterly utter" offers the only adequate description. Moreover, it makes a frank bid for cheap popularity by depicting the smart set in London society with the pencil of the caricaturist, much as Mr. Chambers describes the corresponding abscess in our American social organism. The heart which is here haunted is that of the Master of Stronaven, whose wife, after fifteen years of devotion, discovers an early lapse from virtue on the part of her husband, and runs away from him with an Italian artist. After cooling his rage by smashing the furniture, the deserted husband goes lion-shooting in Africa, and returns to England a few months later with the fixed intention of marrying the first attractive girl he meets, in order to show the errant divorced wife that he doesn't care. The match is soon found in the person of an heiress, the daughter of an unspeakably vulgar and snobbish parvenue from the Argentine, and Ian weds her, while love for the vanished Morna is still gnawing at his heart. The spooks prove too much for this

heart, which breaks down after a few months of re-wedded life, and the former sharer of his couch comes post haste from her Italian villa just in time to apprise him before his death that she is sorry for her precipitate desertion, and that she has been his in spirit all the time. His brother, the Catholic priest, although overmuch given to moralizing, is the most sympathetic figure in this hectic work of fiction.

WILLIAM MORTON PAYNE.

#### NOTES ON NEW NOVELS.

It is a pleasant story that Mr. W. Pett Ridge has written in "The Happy Recruit" (Doran), which tells of a small German boy in London, orphaned and left with a baby sister while still in school. He grows to manhood and a wished-for marriage in the progress of the narrative; and his career, from its humble beginnings as a waiter and boy-of-all-work in a cheap hotel to the proprietorship of a successful eating-house, really tells the well-to-do and prosperous how the other half becomes so. That a German should be given so affectionate a history by an Englishman is doubly grateful in these days of international hatreds. The book has abundant humor.

The biography of a woman is set forth in much detail by Mrs. Alice Birkhead in "Destiny's Daughter" (Lane). The heroine inherits ability and an unusual type of good looks — with nothing else. Sacrificing a good match for the sake of a younger sister, she is compelled to earn her living. Failing as a schoolmistress, she becomes private secretary to a self-made manufacturer with parliamentary aspirations, a widower with grown children. His proposal drives her to the stage, for which she had early shown aptitude, and the slow path to success is courageously climbed. The end of the story is a surprise, almost a shock; but the foundation for it has been well laid nevertheless.

To be able to write a story with sound historic foundations that reads far better than any of the dreadful trash which passes current among many boys, is an achievement to be proud of. Mr. Zane Grey has done this in "The Lone Star Ranger" (Harper), which is dedicated to the gallant body of men whose bravery and usefulness it records. Half the stirring tale is devoted to the manner in which Buckley Duane is driven by inheritance and environment into outlawry; the other half deals with his rehabilitation under the law as a Texas Ranger. Except for a chapter or two near the *dénouement*, the record is as limpid as the story itself is turbulent, making a glorified and respectable "dime novel."

Philadelphia society, assuredly not at its best, figures exclusively in Mrs. Therese Tyler's "The Dusty Road" (Lippincott). The heroine is an ambitious girl, brought up in genteel poverty by a mother whose life is spent in maintaining her social position in the face of huge discouragements. The girl is not socially ambitious, but longs for better things. In the progress of the story she has several lovers. One she treats with youthful in-

tolerance. Another she dallies with until the reader almost loses sympathy for her, so much of a brute is he. At the end she finds her mate, rather to everybody's surprise — his, her own, and also the reader's. The work is styled realistic, here synonymous with disagreeable. It certainly upsets the prevalent idea that Philadelphia is "slow."

Miss Elsie Singmaster has again dealt with the Pennsylvania Germans whom she knows and loves so well, in "Katy Gaumer" (Houghton), a simple tale of a young girl who finds her heart's desire after long wandering. Under the love story lies an even more absorbing current, based on the silence of a good man who has been led by one crime into making a blunder; and who allows an innocent man's life to be ruined under accusation of crime. The book is truly an interpretation of a people who are a real part of American life, yet have kept old-country ways and habits of thought through generations of residence among us. With the knowledge given of them in such books as this, even this strangeness is bound to disappear.

The Philippines have produced an unusual novel in Mr. Walter Elwood's "Guimó" (Reilly & Britton), which deals with the misfortunes of a young half-caste, the illegitimate son of a Spanish priest and a native woman, who lends his name to the book. There is much local color, laid on with a palette knife by the use on every page of native terms and native legends and superstitions; but the writer seems really to have penetrated below the surface of an inexorably alien people and to disclose something of their thoughts and aspirations. Tragedy runs through the narrative to its close. Such a book, could it obtain wide circulation, would have a beneficent effect upon the people of the United States, and might interest them a little in their far Eastern possessions.

The title of Mr. E. F. Benson's new novel, "Arundel" (Doran), is the name of the country place inhabited by two of his characters, a widowed mother and a marriageable daughter. Next door lives an eligible young man, a broker by occupation, but with a sincere love for and appreciation of music, poor performer though he is. The story opens in India, where the greatly loved daughter of an army officer is about to leave him and her step-mother, to visit his sister, the lady of Arundel. She, too, is a musician, and such a performer as the young man wishes himself to be. When she arrives her cousin and the broker are already betrothed,—one of those calm engagements based upon propinquity rather than passion. Music opens new vistas, and brings about a tense situation which is only to be solved by the rather awkward expedient of death. The narrative is unusually well written, but others of Mr. Benson's stories have been better contrived.

"Mrs. Martin's Man" (Macmillan) is the skilful work of Mr. St. John G. Ervine, who will be remembered for several plays produced in this country by the Irish Players. His novel, like these plays, has its scene near and in the Ulster metropolis of Belfast, and deals with Irish Protestants. Before the tale closes he places his protagonist, Mrs. Martin, in as difficult a position as can well be imagined either for sister, wife, or mother.

Without much schooling, with no help from kinsfolk, relying little upon religion, she nevertheless wins her peace and solves her intricate problems by the exercise of common sense and a pragmatic philosophy which leave nothing to be desired. The character drawing is minute and striking; the entire conception is dramatic and powerful; and the leading character affords an example of humanness which may well be emulated. Social problems disappear in the face of an individuality as well balanced as Mrs. Martin's.

Dartmoor is beloved of English novelists, and few have touched it without commending it to their readers. Mr. John Trevena is one of the best known of these fiction writers, and his latest story of the hills and moors, "Sleeping Waters" (Kenerley), is a work of unusual fascination, as remote from the affairs of every-day living as poetry and imagination can make it. A Roman priest, stricken in health, is sent by a wealthy parishioner to the home of his ancestors, after having been regaled with local and family superstitions and traditions. He drinks of the waters of a spring which brings forgetfulness, apparently when fully convalescent, in reality while still in a sub-species of delirium. What follows is melodramatic, almost mediævally so, in the telling. A beautiful maiden, the spirit of the moors incarnate, wins him from his priestly vows, and in his attempt to gain her he fights all sorts of queer persons,—a scoundrelly lawyer, a tool of a physician, a crazed and drunken mother, an ignorant tenantry steeped in its folly, and the elements themselves. The close of the book makes all sound and well again, though the priest renounces his church to gain a real love, shadowed at the book's opening.

Mr. Booth Tarkington has written a vital criticism of American life in its bustling cities, and has called it, aptly enough, "The Turmoil" (Harper). Where others have attacked moral, political, economic, and racial problems, he has taken æsthetic ground, and has objected to our national quest for Bigness and its ensuing consequences as being in bad taste. He takes a family of father, mother, sister, and three brothers, every one of whom has lived with little knowledge of the amenities, either at home or abroad. But they would not be American if they had not some aspirations. The father has made his fortune, built him a mansion in a somewhat fashionable neighborhood, and the family looks about for social connections. Next their new house live people of better position than themselves, but now reduced to grinding poverty; and the only child of the house, a daughter, conceives it to be her duty to her parents to marry one of the unmarried sons of the rich neighbors. The repellent sordidness of her procedure, baffled once by accidental death and an awakening of conscience, is reconciled with decency at the end of the book. Mr. Tarkington succeeds in making the story not only eminently readable and a model of constructive ability, but he keeps his readers in sympathy with all his characters, so humanly are they depicted and developed. But it is curious to note how carefully the moral element is eliminated in the process. Its lesson is given by indirection.

## BRIEFS ON NEW BOOKS.

*Miscellanies  
of a humanist.*

That Mr. John Jay Chapman deserves to be called a humanist, not in the restricted Petrarchian sense of the term, nor indeed in the peculiar meaning attached to the word by Professor Schiller, but with the larger connotations it carries with it in current speech, is abundantly proved, if proof were needed, by his latest book, "Memories and Milestones" (Moffat, Yard & Co.), which is issued in the conviction that the putting forth of such collections of personal reminiscence and more or less ripe reflection "helps the general atmosphere of thought and enriches everyone a little." With brief but carefully considered and always scholarly talks on art and ethical culture, on modern drama and the negro question, on William James and Horace Howard Furness and Julia Ward Howe, he both reveals the range of his own interests and sympathies and opens to the reader many new and inviting vistas of speculation and inquiry. Like William James, whose portrait serves as frontispiece to the book, and whose personality inspires one of its most readable chapters, Mr. Chapman is perhaps even more suggestive than expressive; but he seems not quite to have done justice to James's genius in asserting of him that "he had not the gift of expression, but rather the gift of suggestion." Nearer the truth would it be to say of that master of apt and original epithet, of brilliantly illuminating phrase or idiom, that he had both the gift of expression and, in a still greater degree, the gift of suggestion. A chapter on Harvard's distinguished and still active ex-president uses throughout the obituary past tense. Was the article "released" prematurely? Certainly its very opening sentence, "For half a century President Eliot was one of the great personal figures in American life," with all that follows, carries implications that fortunately are not yet true. In his discussion of "Shaw and the Modern Drama" the author shows himself fair-minded and not unappreciative of Mr. Shaw's undeniable genius, but a little severe in his opinion that "Shaw wants merely to get heard of and to make money" — as if such a purpose were not sure, in the very nature of things, to defeat its own ends. Rather, one might venture to say, Mr. Shaw is immensely interested in his own ideas, in the kaleidoscopic oddity of aspect that the world presents to him; after that the money and the fame are probably not unwelcome. But Mr. Chapman wins assent when he continues: "You cannot say he is a man without heart: he is the kindest of men. But he is a man without taste or reverence. He does not know

that there are things which cannot be made funny. He is a man in whose composition something is left out. You cannot *blame* him, any more than you can blame the color-blind. He is beauty-blind, and amuses himself with seeing what grotesques he can pick out of the carpet of life." The author takes occasion to say a good word, and a needed word, for the study of the classics, more particularly of Greek, "as a pleasure," both in school and after school; but he errs in calling Caesar's "Commentaries" the "dullest book in Latin." That is the schoolboy's natural misconception. There are many Latin books, especially of post-classical authorship, that far exceed Caesar in dullness, if Caesar be dull. Now and then a misspelled foreign word, as *Zeitgeist* and the unpluralized first element in *morceau choisis*, disfigures Mr. Chapman's scholarly page. Portraits of Dr. Furness, Mrs. Howe, and Charles Eliot Norton, to the last-named of whom he devotes one of his best chapters of mingled reminiscence and characterization and suggestive observation, find appropriate place in the volume, in addition to the portrait of James already mentioned. The book is the best of its sort that has yet come from its author's pen.

*Defects and  
possibilities of  
the modern city.*

The most recent of Mr. Frederic C. Howe's three or four books on municipal affairs bears the ambitious and alluring title, "The Modern City and its Problems" (Scribner). In an earlier volume of the series Mr. Howe has developed with much ingenuity the thesis that in the city lies the hope of democratic institutions, and in another book he has described concretely the conduct of municipal activities in Great Britain and Germany. In the present work he traverses ground considerably more extended. Almost every division of the subject, historical and descriptive, which receives attention in the text-books is accorded a chapter, and the more recently developed problems of municipal administration, such as city planning, housing, and recreation, are dealt with in considerable detail. Both American and European cities come within the scope of the survey. Mr. Howe is ready enough to admit, as most people are, that the American city "lags behind the work it should properly perform," that it is "negative in its functions rather than positive in its services," and that "it has so little concern for its people that they in turn have little concern for it." And his views concerning the cause of this state of affairs and its remedy are rather out of the ordinary. The difficulty, he believes, is not to be sought in the character of the American

people, or in their supposed neglectful attitude toward politics and their tolerance of evil. It is only an assumption, he maintains, that they have willingly abdicated their responsibilities and turned the city over to the professional politician as an easy escape from the burdens which its management imposes. The conditions of neglect, partisanship, and tolerance of evil which exist are declared to be traceable back to legal institutions, to constitutional and political limitations under which the people are compelled to work in municipal affairs. The remedy lies in less rather than more restraint, greater rather than less municipal activity. "These conditions can only be corrected by a programme of city building, of city service, through compulsory co-operation, or socialization. To this co-operation there are no set limits. For many years to come the city will continue to increase its activities and enlarge its services. This is the lesson of the past; it is the promise of the future." Mr. Howe writes, as he remarks, from the inside of the city. From the time when, a good many years ago, he saw active service in the city council and on the finance commission of Cleveland until his recent appointment as commissioner of immigration at New York, his tasks have fallen where the problems of the city loom largest. Whatever he writes bears the stamp of experience and of conviction, and is, in addition, eminently readable. Inevitably one who writes so frankly for the casual reader falls into errors of generalization. Thus, Mr. Howe is led to make the somewhat astonishing remark that even to-day civilization in the rural districts "does not progress beyond its simplest forms." But the fault is one which can be overlooked by any one who cares for fresh, vigorous, and stimulating writing on a subject of vital present-day importance.

*Taking stock  
of Nietzsche.*

About one-third of the 333 pages of Mr. Willard Huntington Wright's "What Nietzsche Taught" (Huebsch) is devoted to the life of the philosopher and the genesis of his works, and the rest to excerpts from the works. It is a helpful book for the beginner who approaches Nietzsche with the query that will not down: What did he say? It is not a criticism, but a presentation; and as such it is excellent, despite a few inaccuracies. Fr. W. Ritschl did not "found the science of historical literary criticism as we know it to-day" (page 27), but the Schlegels; though Nietzsche meant the Fall of Wagner by his "Der Fall Wagner," it is altogether wrong to translate the title in this way (page 38);

Nietzsche's friend was Malvida von Meysenbug not "Mysenburg" (page 41); Vauvenargues would not recognize himself as "Vanergues" (page 45); Nietzsche's etymologies of *bonus* and *bellum* have not been unreservedly accepted (page 207); and Mr. H. L. Mencken, to whom the volume is dedicated, has not been "the critic who has given the greatest impetus to the study of Nietzsche in this country,"—that was done by the separate introductions to the various translations published in this country by Messrs. Macmillan, and by the works of Halévy, Kennedy, and Mügge. There are three contentions, on the other hand, that are irrefutable: to know Nietzsche in part he must be studied as a whole; there are no important contradictions in his philosophy; and he has had, next to Kant, the greatest influence on the development of modern thought. It is difficult to think to-day apart from Nietzsche; he expressed himself on every subject. What he says may not be pleasant; it does not lull to ease, but arouses to action. On this account a careful selection of his commitments on burning questions is valuable. We may look in vain for some of our most cherished apothegms, and we may find others that strike us as negligible; but on the whole, we find enough to make us think,—and that is a vast deal. Just as one should begin the study of Nietzsche's works with "Human, All too Human," so could one most advantageously undertake the study of Nietzsche with Mr. Wright's volume. Besides containing the essential facts of the great Yea-Sayer's life, it contains also the greatest truths he expressed during his life. Each of the former may be a blind alley that leads nowhere; but each of the latter has a horizon-widening quality that is most invigorating. "The symbol of the modern soul," Nietzsche says, "is the labyrinth." True, and he has thrown out a number of life-lines by which we may work our way through it. The strongest of these are contained in this book, which has also a bibliography compiled with common-sense.

*Mr. Chesterton  
on barbarism.*

Mr. Chesterton's opinion of Germany and the German Emperor is no secret to the world at large, and the vehement expression of that opinion as contained in the little book entitled "The Appetite of Tyranny" (Dodd) will give no shock of surprise to anyone who has been for the past few months even a hasty reader of the daily hodge-podge of intelligence and misintelligence printed by the newspaper press concerning the great war. It is his "Barbarism of Berlin" and "Letters to an Old Garibaldian" that are brought within the covers



of the above-named book, which shows its brilliant author in highly characteristic vein—as, indeed, what writing from his pen does not?—and inevitably reveals some of the faults inseparable from such astonishing cleverness of intellect and enviable facility of expression. The excellence of the book lies in its forceful and original and convincing demonstration of that quality of German militarism (and in fact of all militarism, though the limitation is not removed) which Mr. Chesterton chooses to call barbarism, and which indicates, not an insufficiency of twentieth-century civilization, such as, with some reason, may be urged in dispraise of the Russians, but a ruthless disregard of certain fundamental principles that cannot be sacrificed without plunging us all back into chaos and black night. The less praiseworthy feature of the book is found in its unsparing vehemence of invective, in its author's allowing himself to be carried away by his own momentum, as when he writes: "So strongly do the instincts of the Prussian drive against liberty, that he would rather oppress other people's subjects than think of anybody going without the benefits of oppression. He is a sort of disinterested despot. He is as disinterested as the devil who is ready to do any one's dirty work." In further illustration of the book's tone, let this be added: "Wherever the most miserable remnant of our race, astray and dried up in deserts, or buried forever under the fall of bad civilizations, has some feeble memory that men are men, that bargains are bargains, that there are two sides to a question, or even that it takes two to make a quarrel—that remnant has the right to resist the New Culture, to the knife and club and splintered stone. For the Prussian begins all his culture by that act which is the destruction of all creative thought and constructive action. He breaks that mirror in the mind, in which a man can see the face of his friend or foe." The two parts of the book are essentially one in purpose and manner, and both are eminently and brilliantly Chestertonian.

*Some new  
memorials of  
the Brownings.*

The announcement of a volume of "New Poems by Robert Browning and Elizabeth Barrett Browning" (Macmillan) must have been hailed with joyful anticipation by thousands of Browning lovers. Something of the old thrill many of us recall upon the appearance of "Ferishtah's Fancies," "Asolando," or "Aurora Leigh" stirred again, together with a vague hope that by some good fortune something equally momentous might have been unearthed even at this late day. Let us

not be too ungrateful, even though this somewhat unreasonable hope has not been fulfilled; let us be glad that we can add twenty-nine poems to our "complete editions" of Robert Browning and six to those of Mrs. Browning. There will be a difference of opinion as to the righteousness of these addenda,—a doubt whether it is just to a poet to rake his desk, after he has gone, for what he has himself discarded. Seldom indeed does his poetical reputation gain by such a proceeding; nevertheless when these discarded works are put up for sale at public auction, as many of the present collections were two years ago, it seems only decently respectful to beloved memories to rescue them from almost certain loss or annihilation. In the present volume notes have been added by such competent hands as those of Messrs. Frederic G. Kenyon, Bertram Dobell, and Edmund Gosse, telling all that is known of the literary or bibliographical history of the poems. Perhaps the chief interest, however, will be found in some thirty-five pages of criticisms written by Elizabeth Barrett to her future husband on his submitting to her in manuscript certain of his poems. "Saul" and "Luria" are two of the poems which seem to have received her special care, and one has only to compare the lines as first written with their present form to realize how much they gain by the sensitive and sensible suggestions. We discover something quite contradictory to the accepted tradition that each worked entirely independent of the other. A reproduction of the earliest known portrait of Browning, made from an old daguerreotype, and one of Elizabeth Barrett from a miniature painting, are the sole illustrations.

*An optimist  
in the  
Far East.*

A travel-book which shows unusual sympathy and insight is Mr. Clayton Sedgwick Cooper's "The Modernizing of the Orient" (McBride, Nast & Co.). It is the result of two world-journeys, and its chapters deal with conditions in North Africa, Egypt, India, Burma, China, the Philippines, and Japan. Descriptive passages are not infrequent, but Mr. Cooper was most interested in the social, educational, and religious "modernizing" which is now in process throughout the once "unchanging East." In gathering his information he was catholic and judicious, so that he is able to present not only the views of Western officials and missionaries, but also of thoughtful natives. The chapters on educational progress in Egypt, India, China, and Japan, on religious transformation in India and Burma, and on social changes in India, are



very suggestive. A prevailing note is that of optimism. Although he visited China just before the ill-starred counter-revolution, yet he believes the Chinese "will bring victory out of defeat in accordance with their immemorial habit of stumbling along through chaos to order, accomplishing often the seemingly impossible." And a sympathetic appreciation of the good points of the eastern peoples is constantly manifest, the Filipinos alone proving a disappointment,—but then the chapter on the Philippines is in itself disappointing. In matters of opinion, although Mr. Cooper will not have all the authorities on his side, yet he will find very general support for his statements. Errors in fact are surprisingly few: "five hundred lakhs" are considerably more than "one-half million," and a new definition would be necessary in order to show that ninety per cent of the people of India are agricultural. There are, also, a few typographical errors, such as *Banio*, *Morro*, *Mindano*, for *Baguio*, *Moro*, and *Mindanao*.

*The play  
that won  
\$10,000.*

Apple-trees and larkspur and lilacs in bloom, shimmering gowns and rose-trimmed bonnets of an older time, sap mounting and everything breaking bounds because of springtime and love in New England,—all this adds charm to the graceful manner in which Miss Alice Brown has presented her theme in the play, "Children of Earth" (Macmillan). The story is that of Mary Ellen, whom Peter Hale persuades that nothing else matters but love—not even Jane, the drunken gypsy wife who has long been to him as one that is dead. Resolved to live their own lives, the two steal away; unexpectedly Jane's grief at their going clouds their radiant and belated day of spring. They return to do what is "right," the three resuming their neighborly duties as though the incident had never been. This is beautiful, perhaps; but it is not life. Did Miss Brown's idealism cause her to forget at the end that her characters are children of earth? What if Jane's nature is still unsubdued? Or if Peter wavers some day when impulse and passion catch noble resolve on the rebound? Or if Mary Ellen herself either revolts, in a moment of wild abandon, against the instinct of imprisoning her emotions forever, or else lives to witness the slow and sordid death, for want of expression, of what she believed was love? The days to come will bring forth the real struggle,—a struggle poignant, intense; not even the restriction of the sub-title, "a play of New England," convinces of the contrary. This struggle, together with a solution, whatever it may be, the author

has evaded and has missed thereby the opportunity for a powerful dramatic appeal, without which the crux of the story is merely an episode requiring one act for its presentation instead of four. The conventional ending would show Mary Ellen going away. Since she stays, we demand another glimpse of these strong characters to reveal whether they stand or bend or break. There are promises here of a something which justifies Mr. Winthrop Ames in the belief that his ten-thousand dollar prize was wisely awarded. As it is, however, the play is incomplete. It does not satisfy. And, after all, should not all art, as George Gissing suggested, be "an expression, *satisfying* and abiding, of the zest of life"?

#### BRIEFER MENTION.

Nothing new by way of praise or dispraise can be said of the English "Who's Who" for 1915 (Macmillan) which carries the volume to the sixty-seventh year of issue and usefulness. There are now 250,000 biographies included, together with additional current information, within its 2500 pages. And still the dimensions remain practicable.

The issue in attractive form and pocket size of "Woman and War," a chapter reprinted from Mrs. Olive Schreiner's "Woman and Labor," deserves mention, even amid the present deluge of war literature. While much that is produced to-day is ephemeral, this essay, written a dozen odd years ago, still stands among the most distinctive and forceful condemnations of war of our day. Messrs. Stokes are the publishers.

"The Elements of the Short Story," by Professor Edward Everett Hale, Jr., and Mr. Frederick T. Dawson, is an eminently sane and useful book. While most editors of recent collections of short stories have striven for novelties in the way of translations and selections from recent magazine literature, Messrs. Hale and Dawson have had the courage to confine themselves to the best and best-known work of a half-dozen American authors whose reputations have been tried by time. The illustrations of various types of story are well chosen; and the editorial matter, while slight in amount, is pointed and suggestive. (Holt.)

Dr. Frederick Tupper and Dr. James W. Tupper have chosen a dozen plays for the volume whose title explains their selection, "Representative English Dramas from Dryden to Sheridan" (Oxford Press). The inclusion of "She Stoops to Conquer," "The Rivals," and "The School for Scandal" is necessary no doubt, on the score of completeness; although these plays can be obtained in numerous satisfactory editions for a mere two-pence. By restricting the period covered, the editors might instead have used the space for some of the more inaccessible plays,—in fact, those from the very authors whose omission is referred to with regret in the introductory note. The bibliography and the notes at the end of the volume are excellent in every way.

## NOTES.

"The Chronicles of the Imp" is the title of Mr. Jeffery Farnol's forthcoming novel.

Mrs. Mary Roberts Rinehart's new novel, "K," will be published in the summer by the Houghton Mifflin Co.

"Fidelity" by Miss Susan Glaspell is a novel which Messrs. Small, Maynard & Co. have in train for publication this month.

Mr. Frank Swinnerton's critical study of Robert Louis Stevenson is ready and will be issued immediately by Mr. Mitchell Kennerley.

M. Emile Verhaeren has written a new book of verse, "La Belgique Sanglante," inspired by the part Belgium has played in the war.

An appreciation of Mr. Edward Carpenter and his teaching, from the pen of an intimate friend, Mr. Edward Lewis, will appear immediately.

The first book General Friedrich von Bernhardi has written since the war broke out is "Germany and England," which will be published before long by Messrs. G. W. Dillingham Co.

Mr. John Masefield has written a book called "John M. Synge: A Few Personal Recollections, with Biographical Notes," which will be published in May by the Cuala Press, of Dublin.

"The Invisible Event," the final volume of Mr. J. D. Beresford's trilogy of novels dealing with the life of Jacob Stahl, has just been published in England and will undoubtedly be issued in this country before long.

Among forthcoming additions to the "Oxford Standard Authors" will be "The Arabian Nights: A Selection," with illustrations by Millais, Houghton, Pinwell, and others; and Kingsley's "Hypatia," illustrated by Mr. Byam Shaw.

A volume of verse by Lord Curzon of Kedleston, entitled "War Songs and other Translations," is announced by the John Lane Co. This house will also publish shortly, "Ventures in Thought," a volume of essays by Mr. Francis Coutts.

Readers of the brilliant essays contributed to THE DIAL for many years past by Mr. Charles Leonard Moore will be glad to know that a selection of these will appear during the early autumn in a volume to be published by Messrs. Putnam.

Mr. H. S. Souttar, one of the surgeons in charge of the British Field Hospital, describes his recent experiences in Malines, Termonde, and Ypres in a volume entitled "A Surgeon in Belgium," which will be issued immediately by Messrs. Longmans, Green & Co.

As American agents for the Cambridge University Press, Messrs. Putnam will shortly publish an essay on "Alexander Scott, Montgomerie, and Drummond of Hawthornden as Lyric Poets," by Catharine M. Maclean. The essay gained the Lord Rector's Prize in Edinburgh University in 1911-12.

The novels of Godwin, Holcroft, and their circle as source-books on the life and thought of their time are discussed in a volume entitled "The French Revolution and the English Novel," by Allene Gregory, which Messrs. Putnam have nearly

ready. The author contrasts the works in question with anti-Revolutionary fiction in England at the same period, also devoting a chapter to the novels expressing the early feminism of Mary Wollstonecraft.

The English and American rights in Sir Sven Hedin's "With the German Armies in the West" have been acquired by Mr. John Lane, and the volume will appear within the next month or two. The author had unusual opportunities for seeing things behind the German lines and writes from the German point of view.

Mr. Edward Hutton has written a study, based on contemporary authorities, of the attack of Attila upon civilization in the fifth century, and its defeat on the plain of Chalons, as well as its relation to the Great War of the present day. The book will be published during the spring under the title of "Attila and the Huns."

Professor George M. Wrong, of the University of Toronto, has written a series of papers on "The War Spirit of Germany," which the Oxford University Press is bringing out immediately as a pamphlet. Mr. Edward Carpenter's essays on the war, under the title of "The Healing of Nations," announced some weeks ago, are expected almost immediately.

New Rochelle's new library building has now seen a year of use, and the librarian reports an encouraging activity in the various departments of the institution. Here is a significant scrap from her annual record: "A review of the year's work shows a marked tendency toward sociological study and investigation. Several people have been aided in the production of books, and in one case the location of an obscure town in England was the means of establishing communication with the beneficiary of a will, an instance of the practical value of reference work."

A new language, that of the Esquimaux, has just gained a place in the world of books through the medium of a volume called "Singnagtugag"—in English, "The Dream,"—written by an Esquimaux clergyman, and published in Greenland in his native tongue. The author, Mathias Storeh, is the son of a seal-hunter in the far North, and his book records incidents and impressions of his boyhood which throw much fresh light on the customs of the Esquimaux. A Danish correspondent of the London "Nation," who has examined the book, states that it has a distinct ironic vein which finds expression in the conclusion—a dream of a self-governed Greenland two hundred years hence.

Dr. Charles R. Henderson, professor of sociology in the University of Chicago, criminologist, author, lecturer, and for many years past a valued contributor to THE DIAL, died at Charleston, S. C., on March 29. He was born in 1848, at Covington, Ind. Ordained a minister in 1873, he accepted the pastorate of the Baptist Church first in Terre Haute, then in Detroit, and in 1892 became chaplain of the University of Chicago. At the time of his death he was head of the department of practical sociology in the University, associate editor of the "American Journal of Sociology," and president of the United Charities of Chicago. His

first-hand investigations and work in behalf of the oppressed and unemployed in Chicago and elsewhere established for him an international reputation as a sympathetic student of humanity. His writings reveal a rare scholarship and cover a wide range in the field of sociology, dealing, more specifically, with the study of crime, treatment of delinquent and defective classes, prisons and prison reform, and modern methods of charity.

"The Nations' Histories" is the title of a new series of historical manuals which will be launched during the present season. The volumes will differ from other histories in the attention given to physical and topographical features in determining the development of the different European nations, and to the archaeological and architectural remains which are the standing monuments of past achievement. Each volume will contain an appendix giving the present state of the country in full detail. The first three to be published are as follows: "Russia" by Dr. Harold W. Williams, "Germany" by Mr. W. T. Waugh, and "Poland" by Mr. G. E. Slocombe.

A book of whimsical philosophy and banter, "with an ambiguous introduction by H. G. Wells," will shortly be published in England under the title of "Boon, the Mind of the Race, the Last Asses of the Devil, and the Last Trump," described as being "the table-talk of a deceased literary man, with some fragments of his unpublished works," compiled by his executor, Reginald Bliss. George Boon, "the author of irreproachable novels of world-wide fame," is apparently not so much dead as missing. These literary remains of the vanished author are published as a sort of satirical commentary upon the times, and especially upon the book world of to-day.

Twenty-one new volumes are to be added at once to "Everyman's Library" by Messrs. Dutton. Among them are Professor Dowden's "Life of Robert Browning," the second volume of Froude's "Short Studies," Dostoevsky's "'Poor Folk' and 'The Gambler,'" translated by Mr. C. J. Hogarth, whose translation of Erekmann-Chatrian's "Story of a Peasant," in two volumes, is also added to the department of fiction; Mignet's "History of the French Revolution," with an introduction by Mr. L. Cecil Jane; Josephus's "Wars of the Jews," with an introduction by Dr. Jacob Hart; Emerson's Poems, with an introduction by Professor Bakewell, of Yale; Ibsen's "Brand" translated by Mr. F. E. Garrett; and an "Anthology of British Historical Speeches and Orations," compiled by Mr. Ernest Rhys.

Walter Crane, the English artist, author, and lecturer, died on March 15, at the age of seventy. His first illustrated book, "The New Forest," appeared in 1863. During his long career he has won many high honors, including membership in several of the principal academies in England and on the Continent. His published writings include "An Artist's Reminiscences," "India Impressions," and "William Morris and Whistler." Of his work in illustration, through which he was most widely known, the sumptuous edition of Spenser's "Faerie Queene" is doubtless the best example. His famous

"toy-books" are known to children everywhere. The type of gift-book represented by his "Flower Wedding," "A Masque of Days," "Flowers from Shakespeare's Garden," etc., and several others, was extremely popular with an older generation.

"Studies in Philology" will hereafter be published by the University of North Carolina in the form of a quarterly journal. The first number, bearing the date January, 1915, contains a critical edition by Professor James H. Hanford of "Wine, Beere, Ale, and Tobacco, Contending for Superiority," a curious debate play, hitherto accessible only in a rare reprint. Besides being of value because of its numerous contemporary allusions, relating particularly to the manners and customs of the tavern, this text has special interest for the student of Elizabethan drama as a survival of the interlude and as a specimen of the minor entertainments in vogue at the universities. In his introduction Professor Hanford has discussed the sources of the material and shown the close connection existing between this piece and several well-known Cambridge University plays. The first, second, and third editions have been collated for the first time, and the text has been fully illustrated in notes. In form, the new quarterly is eminently attractive.

Charles Francis Adams, historian and publicist, direct descendant of two United States presidents, son of one of our most distinguished diplomats, and otherwise claiming the regard and remembrance of posterity, died at his winter home in Washington, March 20. Born in Boston, May 27, 1835, and graduated from Harvard in 1856, he studied law in the office of Richard Henry Dana, author of "Two Years before the Mast," and was admitted to the bar, but had hardly entered upon the practice of his profession before the outbreak of the war claimed his energies, and its close found him more interested in railway management, in various public questions, and in historical and other studies, than in the calling which he had at first chosen. In the field of letters and learning he is to be remembered for his epoch-making Phi Beta Kappa oration at Cambridge in 1883, when he delivered himself of sundry opinions concerning "A College Fetich" (classical studies) that are thought to have turned the tide at Harvard and beyond in favor of the sciences in education, for his biography of Richard Henry Dana, his "Three Episodes of Massachusetts History," "Massachusetts, its Historians and its History," the life of his father in the "American Statesmen" series, and several volumes of miscellanies on historical, diplomatic, and military themes. Two years ago he delivered at Oxford a course of lectures on American history. His long connection with the Massachusetts Historical Society, his repeated reelection to the Harvard Board of Overseers, his many appointments to public positions of importance, and the learned degrees and other honors conferred upon him, bore witness to the high esteem in which he was held. A clear and ready writer, with aptitude for historical research, he made notable contributions to the history of his native State, and wrote also with mastery of other subjects.

## TOPICS IN LEADING PERIODICALS.

April, 1915.

- Abruzzi, The Earthquake in. Thomas N. Page . . . Scribner  
 Antiques, Fraudulent. Gardner Teall . . . Am. Homes  
 Artist's Morality, An. Horace Holley . . . Forum  
 Banking Problems. Thomas Conway, Jr. . . . Pop. Sc.  
 Bible-study in Colleges and Schools. E. A. Cross . . . Am. Jour. Soc.  
 Book Printing, Early. H. D. Eberlein . . . Am. Homes  
 Book-collecting. A. Edward Newton . . . Atlantic  
 British Sea-power and South America. R. G. Usher . . . Century  
 Capital, Rate for, and the War. B. W. Holt . . . Pop. Sc.  
 Carnegie Foundation, The. Henry S. Pritchett . . . No. Amer.  
 Carpathians, Fighting in. J. F. J. Archibald . . . Scribner  
 Churches, Unity of the. Newman Smyth . . . Yale  
 City, The, as an Institution. R. E. Park . . . Am. Jour. Soc.  
 City, The Brand of the. Walter E. Weyl . . . Harper  
 Clayton Act, The. W. H. S. Stevens . . . Am. Econ. Rev.  
 Cloture. Champ Clark . . . North American  
 Collier, William. Peter C. Macfarlane . . . Everybody's  
 Color in Western Art. Mary Austin . . . Century  
 Competition, The Conservation of . . . Unpopular  
 Competition, The Culmination of . . . Unpopular  
 Constantinople and the Turks. G. F. Herriek . . . Rev. of Revs.  
 Cost of Living, The. Margaret S. Kendall . . . Atlantic  
 Cotton Futures Act, The. Luther Conant, Jr. . . . Am. Econ. Rev.  
 Criminal, The New View of the . . . Unpopular  
 Dahlias for the Home Garden. J. H. Gardner . . . Am. Homes  
 Debutantes, The Mobilisation of the . . . Unpopular  
 Defence, National, A Book on. F. R. Coudert . . . No. Amer.  
 Defence, The National . . . Unpopular  
 Deffand, Mme. du. Gamaliel Bradford . . . No. Amer.  
 Drama: Upside Down. Brander Matthews . . . No. Amer.  
 Eastern Moat of Europe, The . . . Unpopular  
 Emeralds, Decreasing Supply of. Virginia Roderick . . . Everybody's  
 England, The Changing Mind of. L. P. Jacks . . . Atlantic  
 England and the English. Infanta Eulalia . . . Century  
 England and the War. L. P. Jacks . . . Yale  
 English Literature in France. Emile Legouis . . . Yale  
 European Cultures, War of the. J. S. Schapiro . . . Forum  
 Farm Credit in Kansas. George E. Putnam . . . Am. Econ. Rev.  
 Flowers: Changing Their Color. S. L. Bastin . . . Am. Homes  
 Foreign Trade, A Message on. C. H. Sherrill . . . Pop. Sc.  
 Foreign Trade, War and. H. E. Miles . . . Pop. Sc.  
 Foreign Trade of the United States. A. B. Farquhar . . . Pop. Sc.  
 Fragonard Panels, The. Ernest Peixotto . . . Scribner  
 France, War Leaders of. Charles Johnston . . . Rev. of Revs.  
 Free Ports, American. Frederic C. Howe . . . Pop. Sc.  
 Frost, Robert. Sylvester Baxter . . . Rev. of Revs.  
 German Spirit, The. Havelock Ellis . . . Atlantic  
 German Trenches, in the. John Reed . . . Metropolitan  
 Germany's Terms. Hans Delbrück . . . Atlantic  
 Hay, John, Letters and Diaries of . . . Harper  
 Health Examinations, Periodic. E. L. Fisk . . . Pop. Sc.  
 Henry Street Settlement, The—II. Lillian D. Wald . . . Atlantic  
 Highbrow and Lowbrow. Van Wyck Brooks . . . Forum  
 Holland's Plan of Defence. R. J. Jessurun . . . Rev. of Revs.  
 Imperialism and the Christian Ideal. B. W. Bacon . . . Yale  
 Italy's Duty. Guglielmo Ferrero . . . Atlantic  
 James, William. M. H. Hedges . . . Forum  
 Josephus, Sir. George Harvey . . . North American  
 Lansing, Robert J. B. Scott . . . Rev. of Revs.  
 Law, International, on the Sea. C. H. Stockton . . . World's Work  
 Lawn, The. Andrew Hoeben . . . Am. Homes  
 Letter-writing in Walpole's Time. C. B. Tinker . . . Yale  
 Liberty and License. H. M. Aubrey . . . Forum  
 Literature, Some Recent Philosophy of . . . Unpopular  
 Lombaertzyde, The French at. Arno Dosch . . . World's Work  
 Louis XVI., Death of. H. Belloc . . . Century  
 Mather, Stephen T. Enos A. Mills . . . Rev. of Revs.  
 Merchant Marine, Extension of Our. G. W. Norris . . . Pop. Sc.  
 Mexico, Cause of the Revolution in . . . Unpopular  
 Midwife in Chicago, The. Grace Abbott . . . Am. Jour. Soc.  
 Motoring Abroad. Louise Closser Hale . . . Harper  
 Municipal Problems, American. C. R. Woodruff . . . Pop. Sc.  
 National Efficiency. Charles W. Eliot . . . Atlantic  
 Nationality, The Bonds of. Albion W. Small . . . Am. Jour. Soc.  
 Nationality and the New Europe. A. C. Coolidge . . . Yale  
 Neutrality, Economic Importance of. G. E. Sherman . . . Pop. Sc.  
 Neutralization, Rights of. George G. Wilson . . . Yale  
 O'Keefe, Ellen, and Ex-prisoners. Henry Magill . . . Everybody's  
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 Opium Question, End of the. Hamilton Wright . . . Rev. of Revs.  
 Optimism, American. T. H. Price . . . World's Work  
 Ovid among the Goths. Gamaliel Bradford . . . Yale  
 Panama Canal, Building the—II. G. W. Goethals . . . Scribner  
 Parks, National, Our. S. T. Mather . . . Rev. of Revs.  
 Peace. George E. Woodberry . . . North American  
 Perkins, George W. Harold Kellock . . . Century  
 Perret, F. A., Volcanologist. French Strother . . . World's Work  
 Physics, The New. John Burroughs . . . Yale  
 Politics and Prosperity. James B. Duke . . . No. Amer.  
 Pork Barrel Pensions. B. J. Hendrick . . . World's Work  
 Preparedness, Need of. Theodore Roosevelt . . . Metropolitan  
 Property and Law . . . Unpopular  
 Railroad Crisis, The. Ray Morris . . . Yale

## Races: Inferior and Superior. Booker T.

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 Russia's Struggle for an Outlet. Svetozar Tonjoroff . . . No. Amer.  
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 Shaw, Anna Howard, Autobiography of—VI. . . Metropolitan  
 Social Customs in 18th Century America. C. H. Sherrill . . . Scribner  
 Socialism, The Fall or Rise of. E. D. Schoonmaker . . . Century  
 Socialism and War—V. Morris Hillquit . . . Metropolitan  
 Soil Fertility. Robert W. Brûre . . . Harper  
 South American Politics. E. A. Ross . . . Century  
 Sportsman, Reverie of a. John Galworthy . . . Atlantic  
 Statistics, Lies, Damned Lies and . . . Unpopular  
 Stefansson, Over the Ice with. B. M. McConnell . . . Harper  
 Submarines, New Defence against. Cleveland Moffett . . . American  
 System versus Shippers . . . Unpopular  
 Tahiti, A History of. Alfred G. Mayer . . . Pop. Sc.  
 "Tirpits the Eternal." James Middleton . . . World's Work  
 Tsingtau, With the Germans in. A. M. Brace . . . World's Work  
 Unemployment. Frederic C. Howe . . . Century  
 Villa as a Statesman. J. K. Turner . . . Metropolitan  
 Vitality, American, Trend of. L. I. Dublin . . . Pop. Sc.  
 Vitality, Defences of National. C. E. A. Winslow . . . Pop. Sc.  
 Vitality, Racial Element in. C. B. Davenport . . . Pop. Sc.  
 War, Fundamental Cause of. B. W. Holt . . . Pop. Sc.  
 War, Social Effects of the. L. T. Hobhouse . . . Atlantic  
 War, The, and the Way Out. G. Lowes Dickinson . . . Atlantic  
 War, The, at Sea. George Marvin . . . World's Work  
 War, The Cost of the. C. F. Speare . . . Rev. of Revs.  
 War and Our Foreign Policy. David Laurence . . . No. Amer.  
 Women, Working, New Spirit among. Agnes C. Laut . . . Century  
 Working Hours, Shorter. Ida M. Tarbell . . . American  
 World, Our Wonderful. John Burroughs . . . Harper

## LIST OF NEW BOOKS.

[The following list, containing 190 titles, includes books received by THE DIAL since its last issue.]

## HISTORY AND BIOGRAPHY.

- Footfalls of Indian History. By the Sister Nivedita (Margaret E. Noble). Illustrated in color, etc. 8vo, 276 pages. Longmans, Green & Co. \$2 net.  
 The Secret of an Empress. By the Countess Zarnard Landl. Illustrated in photogravure, large 8vo, 344 pages. Houghton Mifflin Co. \$4 net.  
 A History of the Japanese People from the Earliest Times to the End of the Meiji Era. By F. Brinkley, R.A.; with the collaboration of Baron Kikuchi. Illustrated, 8vo, 784 pages. New York: Encyclopædia Britannica Co.  
 The Rise of the Dutch Kingdom, 1795-1813. By Hendrik Willem Van Loon. Illustrated, large 8vo, 279 pages. Doubleday, Page & Co. \$2.50 net.  
 Abbas II. By the Earl of Cromer. 8vo, 84 pages. Macmillan Co. \$1 net.

## GENERAL LITERATURE.

- Shakespeare on the Stage. By William Winter. Second Series. Illustrated, large 8vo, 663 pages. Moffat, Yard & Co. \$3 net.  
 Criticisms of Life: Studies in Faith, Hope, and Despair. By Horace J. Bridges. 8vo, 295 pages. Houghton Mifflin Co. \$1.50 net.  
 Chief Contemporary Dramatists: Twenty Plays from the Recent Drama of England, Ireland, America, Germany, France, Belgium, Norway, Sweden, and Russia. Selected and edited by Thomas H. Dickinson. 8vo, 676 pages. Houghton Mifflin Co. \$2.75 net.  
 The Growth of English Drama. By Arnold Wynne. M.A. 12mo, 281 pages. Oxford University Press. \$1.15 net.  
 Essays of Joseph Addison. Chosen and edited, with Preface and notes, by James George Frazer. In 2 volumes, 12mo. Macmillan Co. \$3 net.  
 The Soliloquy in German Drama. By Erwin W. Roessler, Ph.D. 8vo, 121 pages. Columbia University Press. Paper, \$1 net.  
 When a Man Comes to Himself. By Woodrow Wilson, LL.D. 16mo, 38 pages. Harper & Brothers. 50 cts. net.  
 Samuel Naylor and "Reynard the Fox": A Study in Anglo-German Literary Relations. By L. A. Willoughby, Ph.D. 12mo, 42 pages. Oxford University Press. Paper.  
 Poetic Romancers after 1850. By Oliver Elton. 8vo, 19 pages. Oxford University Press. Paper.

# DRAMA AND VERSE.

- The Shoes of Happiness, and Other Poems.** By Edwin Markham. 12mo, 192 pages. Doubleday, Page & Co. \$1.20 net.
- Songs from the Clay.** By James Stephens. 12mo, 106 pages. Macmillan Co. \$1. net.
- Fairyland: An Opera in Three Acts.** By Brian Hooker. 12mo, 137 pages. Yale University Press. \$1. net.
- Collected Plays and Poems.** By Cale Young Rice. In 2 volumes, with portrait, 12mo. Doubleday, Page & Co. \$3. net.
- Verses from Many Seas.** By Fred Warner Carpenter. 12mo, 27 pages. Paul Elder & Co. 75 cts. net.
- War Sonnets.** By Edward Robeson Taylor. 12mo. San Francisco: Published by the author. Paper.

# FICTION.

- Bealby: A Holiday.** By H. G. Wells. 12mo, 291 pages. Macmillan Co. \$1.35 net.
- Victory: An Island Tale.** By Joseph Conrad. 12mo, 462 pages. Doubleday, Page & Co. \$1.35 net.
- Angela's Business.** By Henry Sydnor Harrison. Illustrated, 12mo, 375 pages. Houghton Mifflin Co. \$1.35 net.
- A Dealer in Empire.** By Amelia Josephine Burr. Illustrated, 12mo, 298 pages. Harper & Brothers. \$1.25 net.
- Who Goes There!** By Robert W. Chambers. Illustrated in color, etc., 12mo, 340 pages. D. Appleton & Co. \$1.35 net.
- Little Comrade: A Tale of the Great War.** By Burton E. Stevenson. 12mo, 315 pages. Henry Holt & Co. \$1.20 net.
- The Graves at Kilmorran: A Story of '67.** By P. A. Sheehan, D.D. 12mo, 373 pages. Longmans, Green & Co. \$1.35 net.
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- The Little Missioner.** By Nina Wilcox Putnam. Illustrated, 12mo, 322 pages. D. Appleton & Co. \$1.30 net.
- The Chalk Lime.** By Anne Warwick. 12mo, 278 pages. John Lane Co. \$1.25 net.
- The Cheerful Blackguard.** By Roger Pocock. 12mo, 400 pages. Bobbs-Merrill Co. \$1.35 net.
- Felix Tells It.** By Lucy Pratt. Illustrated, 12mo, 355 pages. D. Appleton & Co. \$1.25 net.
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- Molly.** By Jean Louise de Forest. With frontispiece in color, 12mo, 304 pages. Sully & Kleinteich. \$1.25 net.
- The Primal Law.** By Isabel Ostrander. 12mo, 343 pages. Mitchell Kennerley. \$1.35 net.
- The Woman in the Car.** By Richard Marsh. 12mo, 311 pages. J. B. Lippincott Co. \$1.35 net.
- John the Fool: An American Romance.** By Charles Tenney Jackson. Illustrated, 12mo, 325 pages. Bobbs-Merrill Co. \$1.25 net.
- It Pays to Advertise.** By Rol Cooper Megrue and Walter Hackett; novelized by Samuel Field. Illustrated, 12mo, 333 pages. Duffield & Co. \$1.25 net.
- The Taming of Amorette: A Comedy of Manners.** By Anne Warner. Illustrated, 12mo, 210 pages. Little, Brown & Co. \$1. net.
- Can a Man Be True?** By Winifred Graham. 12mo, 330 pages. Mitchell Kennerley. \$1. net.

- The Little Mother Who Sits at Home.** Edited by the Countess Barcynska. With frontispiece in color, 12mo, 193 pages. E. P. Dutton & Co. \$1. net.
- Love Letters of a Divorced Couple.** By William Farquhar Payson. 12mo, 216 pages. Doubleday, Page & Co. \$1. net.
- Oliver in Willowmere.** By Kathleen A. Lund. 12mo, 335 pages. London: Heath, Cranton & Ouseley, Ltd.
- Myriam and the Mystic Brotherhood.** By Maude Lesseuer Howard. 12mo, 370 pages. Elkhart, Ind.: Occult Publishing Co. \$1.25 net.
- The Will to Live (Les Roquevillard).** By Henry Bordeaux; translated from the French by Pitts Duffield. 12mo, 326 pages. Duffield & Co. Paper, 75 cts. net.
- Arrows of the Almighty.** By Owen Johnson. New edition; 12mo, 405 pages. Macmillan Co. \$1.25 net.
- A Tale from the Rainbow Land.** By Katherine M. Yates. Illustrated in color, 16mo, 30 pages. Paul Elder & Co. 50 cts. net.
- The Unknown Country.** By Coningsby Dawson. Illustrated, 12mo, 62 pages. Hearst's International Library Co. 50 cts. net.
- Three Things.** By Ellnor Glyn. With frontispiece, 12mo, 114 pages. Hearst's International Library Co. 35 cts. net.

# TRAVEL AND DESCRIPTION.

- A History of Travel in America: An Account of the Development of Travel and Transportation.** By Seymour Dunbar. In 4 volumes, illustrated in color, etc., 8vo. Bobbs-Merrill Co. \$10. net.
- In the Oregon Country.** By George Palmer Putnam; with Introduction by James Withycombe. Illustrated, 12mo, 169 pages. G. P. Putnam's Sons. \$1.75 net.
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- In the Land of the Head-hunters.** By Edward S. Curtis. Illustrated, 8vo, 110 pages. World Book Co. \$1.30 net.
- Highways and Byways of California.** Written and illustrated by Clifton Johnson. "Exposition Edition." 8vo, 323 pages. Macmillan Co. \$1.50 net.

# PUBLIC AFFAIRS.—SOCIOLOGY AND ECONOMICS.

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- Retrospection and The New Pacific.** By Hubert Howe Bancroft. Third revised editions; 8vo. New York: The Bancroft Co. Per set, \$4. net.
- Money and Transportation in Maryland, 1720-1765.** By Clarence P. Gould, Ph.D. 8vo, 176 pages. Baltimore: The Johns Hopkins Press. Paper.

# THE GREAT WAR—ITS HISTORY, PROBLEMS, AND CONSEQUENCES.

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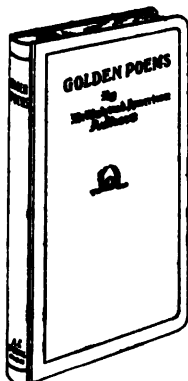
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## PLAY OR PAMPHLET?

After the debauch of wit in the Restoration Comedy and Jeremy Collier's triumph over the stage, audiences became virtuous, and play providers gave them what they wanted in tragedies which would turn them to repentance and comedies which would make them cry. The French called the new species of drama *la comédie larmoyante*. Diderot in France, Steele in England, and even Lessing in Germany gave in to the fashion, though the latter soon recovered himself. When the real comic spirit rose again incarnate in Goldsmith he had great difficulty in getting a hearing. His "Good Natured Man" was denounced as "low," and the scene with the Bailiffs was hissed. "She Stoops to Conquer" was rejected by one manager, and held by another for a year.

Literary fashions, like those of women's clothes, recur in cycles, and for a good while we have had a surfeit of what may be called the preaching mania on the stage. Where do all the wild-eyed faddists come from who in their multitude have burst into the theatre with plays of every conceivable kind except plays of amusement, of poetic exaltation, of creative power? Every reform, or what fantastic minds conceive to be a reform, must have its play. We have had plays of sexology, of education, of hygiene, and what not. The plays on hygiene seem to predominate. We suppose we shall next have a play on the negro theory that you should cut your corns in the dark of the moon. This would be harmless compared with the dramatization of medical treatises with which we have been regaled of late.

This pamphleteering drama seems to have had its origin with Ibsen. Now Ibsen was a playwright of the first water, and in his early romantic dramas and in his long dramatic poems a genuine poet. There are gleams of humor and of common sense in his comedies. But his formula for a comedy seems to have been this: Find some sore spot in humanity and make a play of it. And his lugubrious dramas and their progeny have filled the theatres of Europe and America.

Particularly is America favorable soil for this pamphleteering seed. If anybody neglects an opportunity to preach in this country, he is suspect. Our public men go around like Joseph Surface, with his eternal "the man who." The didactic instinct is rooted in us, and has been strong enough to stifle any genuine creative impulse, except in the case of a few who have dared to "see life steadily and see it whole." That this didactic turn in us is accompanied by any greater average goodness than among other peoples may be questioned. Thomas Wentworth Higginson once rebuked the present writer for using the stock phrase, "the New England conscience." He thought it a bugbear, and had lived more than four-score years among such consciences without finding any excess of them. But that the moralizing strain outweighed the artistic one among his neighbors is only too patent.

That art should be immoral or even unmoral is nonsense. In the drama, more than any other form of art, there is a clash of opposites, of good and evil, of the beautiful and the ugly, of the graceful and the grotesque. That any sane dramatist should prefer the inferior qualities or things is practically impossible. But he ought to have full liberty to set them forth in all their power and repulsiveness. He ought to be fair to the energy, intellect, and share of goodness in the personages in whom are embodied the lower principles. His heroes cannot be all white, or his villains all black. The *anaporia* of Aristotle was that fatal weakness in the central character from which the catastrophe arose. Besides, there is no fixed system of morality. Is war right or wrong? Is divorce right or wrong? Must one, as Kant maintained, always tell the truth, even to a murderer seeking his victim? Is it criminal for a starving man to steal food? Is it murder or patriotism to kill a despot? These and many other questions have always been debated. Whole shoals of plays have been based on views of morality now obsolete or partially so. The dramatist has wide latitude. If he communicates the shock of vital strength to us, or permeates us with a sense of beauty, it is as much as we have a right to expect. But the pamphleteering dramatist takes some abstract question of morality, or some concrete custom, and argues it out by the means of puppets to whom no fair play is allowed, who are merely punching-bags for his intellectual exercise.

The play with a purpose was preceded by the novel with a purpose. Dickens had usually some direct utilitarian or charitable end to carry out. But it was always so swamped by the overwhelming humor and creative force of his work that it gives readers of to-day no concern. Victor Hugo, too, in his greatest novel tilted against all the wrongs and injustices of the world; but here, also, the interest of the narrative and the flood of poetry sweep us along and make us forget that we are witnessing a social insurrection. It is perhaps too soon to criticize the purpose plays, but we doubt whether they are clothed with enough poetry and humor and created flesh to make us forget the grinning skeleton of their didacticism. We are inclined to think that they have less staying quality than even the despised Victorian drama. Such plays as "Richelieu," "The Lady of Lyons," "The Hunchback," "Masks and Faces," and "Caste" have held the boards for a long time. Bulwer and Reade had probably as much intellectual force as the problem men, and they seem to have produced figures and scenes of permanent appeal to mankind.

It is perhaps in order to say what should take the place of the purpose play. Well, there is the whole spectacle of life to choose from. There are a billion and a half people in the world, and something is happening to them every day. There is the whole recorded past to furnish subjects. And the mind of man can invent, and can at least make an attempt to pierce into the realm of death and the unknown. The Moving Picture shows, whatever may be their shortcomings, can at least give us a hint of what is wanted. We believe the managers of these entertainments have tried a few problem subjects, but that they did not in the least succeed. Stories of adventure, of romantic love and domestic devotion, of great crimes, of moving accidents by land and sea, of uproarious fun,—these take best. Shilling shockers like the "Agamemnon," "Macbeth," or "Faust" are really what the world craves in the way of excitement: heroism and pure love and undying devotion always appeal to it. The taste of the public is always sound,—only it is not educated up to the adequate literary presentation of its favorite themes. When we consider that the Athenian public, with its wonderfully trained intelligence, banished Æschylus and preferred Euripides to Sophocles we can hardly expect

perfect critical judgment from our own motley population.

To be more specific, we think the drama should confine itself more strictly to its various kinds. A tragedy ought to be a tragedy, and a comedy a comedy. Mixing of distinct breeds rarely brings good results. It would be pretty hard to classify some of the plays of Ibsen or Strindberg. Comedy ought to recover its gaiety and shed its weeds of woe. Signs are not wanting that the purpose-problem-pamphlet style of play is going out of fashion. There have been produced in New York this past winter a considerable number of plays calculated to amuse intelligent people. If to these could be added some dramas of poetic exaltation, some tragedies that plumb the depths, we should have the beginning of a serious theatre in this country.

The question of a drama poetic not only in intent but in form is an interesting one. There is no real reason except a stupid prejudice why verse should not be used again upon the stage. It is a pity to banish it, for it is to a play something like what a frame is to a picture. It separates the play from the world, and concentrates its effects. But we believe that blank verse, which is the most flexible and natural of metres, is impossible, simply because it has been preëmpted. A modern blank verse play inevitably seems a faded copy of a Shakespearean original. The best poets and metrists of recent times—Shelley, Tennyson, Browning, Swinburne—have tried to galvanize this form into life, all to little purpose. But there are plenty of other metrical forms. The heroic couplet reigned for a considerable time on the English stage, and it might be revived. The lyric choruses of the Greek drama lightened up the grave iambic verse. The Spanish drama used a great variety of metres and forms,—huddling together assonant verse, redondillas, canzonets, and sonnets in a single play. There is something like this variety in the early plays of Shakespeare—"Love's Labour's Lost," for instance. Verse of some kind we ought to have, for we can never get with prose the concentration or the atmosphere requisite for the greatest dramatic effects.

The purpose-problem play came into being mainly from one cause,—the unrest of women and their desire to have their wrongs and rights expounded on the stage. Possibly this has been sufficiently done, and now men may

demand their innings; or, rather, men and women together may recur to the elemental things of life,—loves, hates, heroisms, sacrifices, and demand these from the stage. They are demanding them from the Moving Picture shows, and the speaking theatre is surely a more satisfactory thing.

CHARLES LEONARD MOORE.

### CASUAL COMMENT.

FRENCH APPRECIATION OF ENGLISH LITERATURE, so far as that appreciation is manifested by scholars and writers, has in recent times been greatly in contrast with earlier ignorance of and contempt for the writings of those benighted beings so unfortunate as to have been born outside of France. Flippancy and disparage of Shakespeare is no longer considered smart in the literary circles of Paris. Of course Taine is the conspicuous modern instance of French appreciation of the writers of England, but for one such sympathetic student of those writers half a century ago there are now a dozen or more in the France of to-day. Professor Emile Legouis, who holds the chair of English language and literature at the Sorbonne, and is widely known for his published works in his department, naturally comes to mind in this connection. A notable article from his pen appears in the current issue of "The Yale Review," under the heading, "English Literature in France." His opening sentence is significant. He says: "The opinion now prevailing in England, and beginning to spread in America, seems to be, if I am well informed, that, outside of the English-speaking countries themselves, France is as distinctly ahead of other nations in English literary criticism, properly so called, as Germany has long been and still remains in English philology." A little later, in considering the "erudite (historical, objective, scientific) mode" of studying English literature, he has this to say in tribute to American scholarship: "In some directions, it is true, and particularly in the field of research that we are now concerned with, I wonder whether America has not actually outstripped Germany herself, after having been her disciple. As I was some time ago getting up a small popular book on Chaucer and had to acquaint myself with the most recent critical works on his life and poetry, I was struck by the predominance of Americans in the list of the latest discoverers. Foremost in the catalogue were the names of Professors Kittredge, Schofield, Tatlock, Root, Lowes, Young, and others, nearly dispossessing the country of Ten

Brink of her former supremacy." In closing he emphasizes his impression of a prevalent "admiration and reverence for English literature" on the part of its students in France.

A PROMISING PROFESSION FOR BOOK-LOVERS who would like to be book-writers, but who somehow, in spite of undeniable skill in the manipulation of pen or typewriter, cannot exactly hit it off when it comes to original literary production, has long been found in the pleasant task of handling, for the benefit of other book-lovers, the works of those envied beings who have succeeded in becoming book-producers. There is always the possibility, too, that in this close contact with the best that has been thought and said in the world; the contagion of authorship will in some mysterious manner be caught, with ultimately gratifying results in renown and royalties. Was not the celebrated author of the world-famous "Critique of Pure Reason" once employed in this very task of handling the books of others in the Royal Library at Königsberg? And was there not a certain librarian of the Boston Public Library, and later head of the Harvard University Library, who is now even better known for his learned contributions to historical literature than for his noteworthy services to librarianship? Let us then, we who love books and would fain write them also, embrace the librarian's calling and see what will happen. But is it so easy to get a position as librarian? Hear what they say about it at one of our largest library schools. "For several years," it is reported from Madison, "the number graduating from the Library School of the University [of Wisconsin] exceeded the number graduated from any other similar school in the country," but with all this annual output "there never has been the slightest difficulty in obtaining positions for the graduates of the school. In 1913 out of 31 who were graduated 29 had positions at the time of graduation. In 1914 out of 29 who were to graduate 26 had received appointments at graduation." Could there be anything more alluring than the pleasant path leading through this semi-literary profession to all sorts of delightful possibilities in a profession that is wholly literary and supremely soul-satisfying?

READING IN IRELAND, especially in western Ireland, appears to be a pastime not much indulged in by people generally, though there is an immense respect for books and those who write them, a respect inversely proportional to the intimacy of acquaintance with things literary. Familiarity breeds contempt, as the

proverb assures us. In "Castle Rackrent," though the mistress of the castle reads "The Sorrows of Werther," her lord and master is far more interested in his own multiplying troubles and difficulties; and at the present day the Irishman who digs and delves for his livelihood has little time or inclination to go deeply into books. A shelf of ancient and well-thumbed volumes is likely to be found in the farmhouse, but the family reading is chiefly confined to "Old Moore's Almanack" and either "The Irish Weekly Independent" or "The Weekly Freeman." "Old Moore," by the way, in his last year's almanac predicted "grave trouble in Europe about this time." A writer in the current number of "The Book Monthly," Mr. Thomas Kelly, to whom acknowledgment is due for various items here noted, reveals the rather surprising fact, if it be a fact, that in the land of their nativity "Lever and Lover are very rarely seen, though 'Handy Andy' is to be met with occasionally"—another illustration of the rule respecting prophets in their own country. Even Canon Hannay (better known as "George A. Birmingham") is rather roughly handled by those who pretend to be competent critics. But among the common people of little book-learning, as already intimated, authors and their works are more likely than not to be held in reverence. Mr. Kelly relates an amusing incident in this connection. "I remember seeing in one house a booklet whose author I knew. He lived in the neighbouring town, and I mentioned this fact to 'the man of the house.' 'Is it a man that could write a book,' he queried in no slight surprise, 'to be livin' in the town o' Drumdallagh 'ithin ten mile o' where I stand? Man, oh man, do ye tell me that? Where now would his house be in the town, for I'll go an' have a look at the outside o' it the next day I'm in at the market.'"

INDEXERS' IDIOSYNCRASIES are often amiable and harmless, and sometimes unamiable and injurious to the interests of index-users. A passion for fulness of entry in the case of personal names may cause more consumption of time than is worth while, but no harm is done unless other more important duties are neglected in consequence. On the other hand, the scrupulous substitution of a little-known real name for a universally-known popular designation may give rise to vexation and bewilderment and smothered (if not eruptive) profanity. Thomas Jonathan Jackson, for example, is known to students of American history as identical with "Stonewall" Jackson, but to the great American public the sturdy general

is "Stonewall," and not Thomas Jonathan, and it has a right to expect the nickname to appear in the index or catalogue, as in truth it often though not always does. Mr. Rossiter Johnson, in a protest published in the March "Library Journal," complains of the misdirected scrupulosity of some professional indexers, and takes occasion to point out a common and rather unwise practice on the part of book-indexers, who for some reason think it necessary to enter in the index the general subject of the book. He refers especially to biographies, and cites a real or supposed life of General Putnam, the index to which contains such entries as this: "Putnam, Israel, his encounter with a wolf," which should have been: "Wolf, Putnam's encounter with a." And he speaks of a recent admirable biography of a famous American that devotes ten solid columns of its index to the subject of the book, as if any mortal reader would have the patience to search for a needle in that haystack! He might have instanced an even more flagrant recent example: the admirable biography of Mark Twain by his authorized biographer gives almost thirteen columns of its excellent index to the entry, "Twain, Mark."

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THE CREATOR OF COLONEL CARTER OF CARTERSVILLE was fifty-three years old when this product of his invention placed him in the front rank of those who have delineated the Old South felicitously in fiction. Francis Hopkinson Smith, a descendant of that gifted Francis Hopkinson who immortalized himself by affixing his signature to the Declaration of Independence, was born October 23, 1838, in Baltimore, and died April 7, 1915, in New York. Early reverses in the family fortunes forced him to shift for himself with little of the educational equipment accounted necessary for a fair start in life. A clerkship in his brother's iron works was cut short by the failure of the business, after which came engineering studies in New York and the opening of an office as contractor. Much constructive work—jetties, breakwaters, lighthouses, sea-walls, etc.—was undertaken for the government, and a permanent and conspicuous reminder of this phase of Mr. Smith's varied activity is the foundation of the Bartholdi Statue of Liberty, as also the Race Rock Lighthouse, off New London, of which its builder was especially proud. His vacations meanwhile were largely given to sketching in the White Mountains, Cuba, Mexico, and later in Venice, Constantinople, and Holland. He had drawn and painted from boyhood, being chiefly self-taught in this form of art. At about forty years of age he began to discover his genius in literature, in slight

sketches of travel and observation, and later in stories and novels. Best known among his long list of books are such favorites as "Colonel Carter of Cartersville," "Caleb West," "Oliver Horn," "Peter," and "Kennedy Square." Wholesome and hearty are these and other romances of his, a little obvious and old-fashioned in their construction, perhaps, but for that very reason, in part, of unflinching acceptability with the great novel-reading public. A more variously gifted novelist it would be hard to name, and his death is more than a grievous loss to literature.

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HEAVY READING in more senses than one was the famous collection of all extant cuneiform literature in the royal library of Asurbanipal, king of Assyria. Baked clay took the place of paper in that formidable assemblage of books, and the total tonnage of the library must have been tremendous. But it represented the golden age of Assyrian literature, and so must have possessed other virtues besides mere weight. A similar collection, though of much smaller proportions, is that which now has its abode in a room of the New York Public Library under the careful guardianship of Mr. Victor Hugo Paltsits, known of old to many obliged readers as the assistant librarian of the now vanished Lenox Library in upper Fifth Avenue. In a recent number of the "Library Bulletin" Mr. Paltsits gives some description of the precious collection in his keeping. "The earliest records in the Library," he says, "are baked-clay tablets, cylinders, slabs, etc., in the Sumerian language, dating from the time of Naram-Sin, son of Sargon, about 2600 B. C.; Gimil-Sin, King of Ur, about 2200 B. C., and other reigns in Babylonia. There are also cuneiform inscriptions in the Assyrian language of the reign of Ashur-nasir-pal, King of Assyria, 885-860 B. C., and of Nebuchadrezzar II., King of Babylon, 604-561 B. C., in the Babylonian language."

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AN EXILED REVIEW, sharing courageously the lot of many of its former writers and readers, will presently resume its activities under the protection of the University of Cambridge. "Le Muséon," a long-established quarterly publication devoted to Oriental studies, edited of late by Professor Philippe Colinet of Louvain University and Professor L. de la Vallée Poussin of Ghent University, and published by the former institution, has been taken in charge by the Syndics of the Cambridge University Press, which is about to issue the delayed first number of the current year. Both Cambridge and Oxford have shown generous

hospitality to the expatriated academicians of devastated Belgium, so that this fortunate rescue of the "Muséon" from extinction or indefinite suspension is but an extension of previous good offices. Whether the future continuation of the review will be possible must depend upon those who give their interest and support to its department of learning. Among the announced contributors to the next two issues are such recognized authorities in their several departments as Professor J. B. Bury, Professor James Hope Moulton, Professor E. G. Browne, Dr. F. W. Thomas, Librarian to the India Office, Dr. Reynold A. Nicholson, Lecturer in Persian at Cambridge, and Mr. A. A. Bevan, Lady Almoner's Reader in Arabic at the same university.

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CANADA'S CONTRIBUTION TO POLITE LITERATURE is greater than is commonly suspected outside of Canada, or perhaps inside. The Department of Education of the Province of Ontario issues quarterly "A Selected List of Books Recommended by the Ontario Library Association for Purchase by the Public Libraries of the Province," and the current number contains bibliographies, not aiming at completeness but nevertheless impressive, of Canadian fiction, poetry, and biography, with a list of Canadian magazines. These bibliographies, in which "titles have been chosen chiefly on the grounds of availability and value," fill twenty-two large pages, and are of a nature to commend themselves as aids to librarians beyond as well as within the borders of the Dominion. The pamphlet is obtainable from Mr. Walter R. Nursey, Inspector of Public Libraries, Toronto, though to what extent and on what terms it will be supplied to applicants outside of Ontario, we cannot say.

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A RENAISSANCE IN YIDDISH LITERATURE seems to be taking place in the Ghetto of New York. Present hard conditions in Europe have caused a sort of Jewish exodus that may be found to have some points of resemblance, however remote, to the emigration of the Moors from Spain in the sixteenth century, and of the Huguenots from France in the seventeenth. At any rate, the sum of literary and artistic talent on the Continent has been diminished by the self-expatriation of not a few men and women unusually gifted and accomplished, and of these there are some marked instances now attracting attention among the Semitic population of our chief city. This incoming tide of talent includes such names, real or pseudonymous, as Scholem Ash, Abraham Raisin, Scholem Aleichem, and Perez Hirschbein. Of the "Yiddish Mark

Twain" (Scholem Aleichem) appreciative mention has already been made in these columns, and the others here enumerated have shown themselves no less skilled in their several departments of prose and verse, of fiction and drama and well-turned poem. Increased means of approach to their readers have been provided for these and other new writers by the starting of additional magazines and other periodical publications in the Yiddish tongue, together with a monthly magazine in English for the publishing of translations from these Jewish authors. One of the most interesting figures in this new school of Yiddish writers is Mr. Perez Hirschbein, the "poet-wanderer," as he has been styled, whose unmetrical medium of expression seems well adapted to his thought, and ought not to be summarily dismissed with the ridicule so often visited upon this form of literature. On the whole, it appears not unlikely that in the accession here noted of fresh talent, perhaps even genius, among our writing folk, it may turn out that American literature has been appreciably the gainer, and European literature correspondingly the loser.

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AFTER FORTY YEARS OF NOVEL-WRITING, or nearly that, with a record, according to her own account, of sixty novels to her credit, Mrs. Amelia E. Barr passes into her eighty-fifth year with feelings of calm content as she looks back upon the road her feet have travelled. It was not until after the death of her husband and three sons from yellow fever at Galveston, in 1867, that she, with three daughters dependent on her, turned her energies to literature as a means of support. Those thirty-six years of her earlier life had certainly not been lacking in variety of experience on which to draw in the writing of fiction. Born in Lancashire, marrying early, and emigrating to this country with her husband, Robert Barr, she gained an acquaintance with the ups and downs, the comedy and the tragedy of existence, such as can be claimed by few of our romancers. Two years ago, in her notable autobiographic volume, "All the Days of My Life," she said of herself, what she would doubtless now repeat with no change except in the statement of her age: "I have lived, I have loved, I have worked, and at eighty-two I only ask that the love and the work continue while I live. What I must do, I will love to do. It is a noble chemistry that turns necessity into pleasure."

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ILLINOIS PUBLIC LIBRARIES now number 222, of which 161 are maintained by taxation, and eleven are endowed but are free to the public. This we learn from the current Report of the



Illinois Library Extension Commission, which leaves unelucidated the exact nature of the fifty libraries unaccounted for in the foregoing. Comparison, not unfavorable, is drawn with the library equipment of neighboring states, Wisconsin having 167 public libraries, Indiana 145, Missouri 39, Iowa 152. Yet the undisputed fact remains, laments the statistician, that there are still seventeen counties in Illinois with no public library, and fifty-two cities, of two thousand or more inhabitants, also lacking in this important respect.

### COMMUNICATION.

#### "THE DOCTOR" AND "TRISTRAM SHANDY." (To the Editor of THE DIAL.)

On opening the first volume of Southey's "Doctor," and noticing the delta with lines from the three angles meeting at the centre (it is presented later in the text), one may or may not think of the astonishing illustrations to Sterne's "Tristram Shandy." But as soon as the reader finds that the first seven chapters run backwards, he cannot but remember how the chapters of the *Opinions of Tristram* were continually losing ground as his life progressed. Next comes a belated preface, though not so long belated as was Sterne's. Then after the eighth forward-moving chapter there is one of a new sort, the heading of which, "Interchapter I.," is given only at the end; and this recalls the oddity of Sterne's chapters,—e. g., the empty ones. Nor does the mechanical resemblance end here, for (to pass by Southey's various liberties in pointing) on page 28 a secret is offered to us in a series of groups of stars; it needs not to mention the use of this device in the early life of Tristram.

But to pass from these mechanical resemblances to the similarity of style. The account which the author of "The Doctor" gives of the conception of his book shows him to be a direct descendant of Mr. Shandy: there is the same nonchalant description, the same scrappiness of conversation. But really the best way to illustrate is to quote the first paragraph:

"I was in the fourth night of the story of the Doctor and his horse, and had broken it off, not like Scheherazade because it was time to get up, but because it was time to go to bed. It was at thirty-five minutes after ten o'clock, on the 20th of July in the year of our Lord 1813. I finished my glass of punch, tinkled the spoon against its side, as if making music to my meditations, and having my eyes fixed upon the Bhow Begum, who was sitting opposite to me at the head of her own table, I said, 'It ought to be written in a Book!'"

And Sterne's style in addressing his reader, best remembered from his charge to the reader to go back and re-read so as to pick up a lost point, has also been caught by the author of "The Doctor," at first, it must be remembered, an anonymous author. He says, almost at the end of the first volume: "Reader, you may skip this preliminary account if you please, but it will be to your loss if you do!"

In the material used, the two books resemble one another unmistakably. "The Doctor" is as full of quotations as "Tristram Shandy,"—quotations from the most surprising sources; but of course all the quotations are attributed to their authors, and so when Burton is used in the later work (vi., 227) his name is given with high praise. Yet no one could find in Southey that clever use of the material which seems to justify Sterne's unacknowledged appropriation: Southey's product is a pretty heavy one. But, it may be asked, what about those incidents of Sterne's which have been the subject of so much reproach and so much apology? Surely Southey could not——! Two of the incidents in "The Doctor" would shock the present taste quite as much as most of those in "Tristram Shandy." Both of them are neatly implied,—full preliminary description and then clever hints. The author shows his relish for them, however, in a more honest way than his earlier model. After the first, an adventure of the Doctor's boyhood, the author in a conversation with Miss Graveairs (chap. xix.) justifies his previous chapter: she may banish Tristram Shandy as well as Smollett, Fielding, and Richardson, but she must not banish the Doctor! The other notable incident is of the origin of Nobs, the Doctor's horse, told with a capital comical-serious air. But when we are half way through the next volume, we are given a "Chapter Extraordinary," in which we are told that a certain club has excised a chapter in volume four, and that the author is accused of "lese delicatesses" or "tum-ti-tee." The author's defence is remarkably amusing, not least so in the introduction of the name of Southey,—a common trick throughout the book.

One reference to Sterne has already been given, and there are several others. The bohemian conversation between my Uncle Toby and Corporal Trim is quoted (iv., 376) and later referred to (v., 313). Here is a frank confession of the author's taste (v., 163): "I will tell thee however, good reader, that the word itself, apart from all considerations of its mystical meaning, serves me for the same purpose to which the old tune of Lilliburlero was applied by our dear Uncle Toby,—our dear Uncle I say, for is he not *your* Uncle Toby, gentle Reader? yours as well as mine, if you are worthy to hold him in such relationship; and so by that relationship, you and I are Cousins." Our Uncle's tune is mentioned once again (vi., 361). In another place Southey says he agrees with Mr. Shandy in disliking short noses (v., 231.—cf. vii., 489); why does he not mention him again in the consideration of Onomantia and Arithemomantia (vi., 86) or that of Christian names (vii., 249)? A quotation from Sterne's Sermons (vi., 247,—also vii., 181), and a criticism of his carrying his secular style into the pulpit, will serve to show how much more steady Southey's judgment was than Sterne's. Thus are we brought around to notice the vigorous and stable views of life which make up a large part of "The Doctor"; while such views are not to be found in "Tristram Shandy."

RUSSELL OSBORNE STIDSTON.

University of Illinois, April 6, 1915.

### The New Books.

#### FRIENDLY LETTERS OF A WANDERING NATURALIST.\*

John Muir's autobiography, brief and incomplete though it unfortunately is, has traced for us in delightful fashion the gifted Scottish lad's development under the discipline of a harsh but salutary schooling, and no reader of that book can have failed to hunger for further chapters in continuation of its fascinating story. Those chapters can now never be written by the same hand that penned the earlier ones, but a partial substitute for them is offered in a collection of "Letters to a Friend" covering the years 1866-79. But it is incorrect to speak of these letters as covering the thirteen and a half years over which they are scattered. The writer was too much interested in the wonders of the world he roamed so extensively to spare time for describing his travels in any detail. It is, however, this very impatience of the drudgery of writing that causes him to pack into what he does write as much significance as the words can well convey. Poverty of thought is the last fault that will be charged against him. Hence the unusual readability, not to say charm, of these brief letters, filling in all not quite two hundred uncrowded pages.

They were written in the impressionable years of early manhood, soon after their writer had completed his four years of unpre-scribed studies at the University of Wisconsin and had, as he picturesquely expresses it in his autobiography, "wandered away on a glorious botanical and geological excursion, which has lasted nearly fifty years and is not yet completed, always happy and free, poor and rich, without thought of a diploma or of making a name, urged on and on through endless, inspiring, Godful beauty." As to the fortunate receiver of these random letters by the way, the reader is informed in a brief prefatory note that "when John Muir was a student in the University of Wisconsin he was a frequent caller at the house of Dr. Ezra S. Carr. The kindness shown him there, and especially the sympathy which Mrs. Carr, as a botanist and a lover of nature, felt in the young man's interests and aims, led to the formation of a lasting friendship. He regarded Mrs. Carr, indeed, as his 'spiritual mother,' and his letters to her in later years are the outpourings of a sensitive spirit to one

who he felt thoroughly understood and sympathized with him. These letters are therefore peculiarly revealing of their writer's personality. Most of them were written from the Yosemite Valley, and they give a good notion of the life Muir led there, sheep-herding, guiding, and tending a sawmill at intervals to earn his daily bread, but devoting his real self to an ardent scientific study of glacial geology and a joyous and reverent communion with Nature."

It is not surprising to find that one who as a boy had so wonderful a knack at inventing "machines for keeping time and getting up in the morning, and so forth," was not lacking, when it came to letter-writing, in the literary devices that impart liveliness and character to the written word—as will appear from such selections as available space will here allow the reviewer to reproduce. As a continuation of what we already know from Muir's own story of his native skill in devising and fashioning all sorts of strange and more or less useful mechanical contrivances, the very first letter in the book, showing the young man as a factory hand somewhere in western Canada, is of interest. He writes:

"I have been very busy of late making practical machinery. I like my work exceedingly, but would prefer inventions which would require some artistic as well as mechanical skill. I invented and put in operation a few days ago an attachment for a self-acting lathe, which has increased its capacity at least one third. We are now using it to turn broom-handles, and as these useful articles may now be made cheaper, and as cleanliness is one of the cardinal virtues, I congratulate myself in having done something like a true philanthropist for the real good of mankind in general. What say you? I have also invented a machine for making rake-teeth, and another for boring for them and driving them, and still another for making the bows, still another used in making the handles, still another for bending them, so that rakes may now be made nearly as fast again. Farmers will be able to produce grain at a lower rate, the poor get more bread to eat. Here is more philanthropy; is it not? I sometimes feel as though I was losing time here, but I am at least receiving my first lessons in practical mechanics, and as one of the firm here is a millwright, and as I am permitted to make as many machines as I please and to remodel those now in use, the school is a pretty good one."

From Canada to Indiana, thence to Wisconsin, thence again to Florida and Cuba and Panama and elsewhere in the South, and finally to California and the beloved home of mountains and glaciers and other manifestations of untamed nature, we follow the eager and adventurous young scientist, finding him more nearly stationary for a considerable

\* LETTERS TO A FRIEND. Written to Mrs. Ezra S. Carr, 1866-1879. By John Muir. (Limited edition.) Boston: Houghton Mifflin Co.

period in the Yosemite than at any previous stage in his journeyings. As exhibiting powers both of observation and of description, as well as a fine artistic sense, the following from this paradise of scenic delights is noteworthy:

"The Spirit' has again led me into the wilderness, in opposition to all counter attractions, and I am once more in the glory of the Yosemite. . . . I wish you could have seen the edge of the snow cloud which hovered, oh, so soothingly, down to the grand Pilot Peak brows, discharging its heaven-begotten snows with such unmistakable gentleness and moving perhaps with conscious love from pine to pine as if bestowing separate and independent blessings upon each. In a few hours we climbed under and into this glorious storm-cloud. What a harvest of crystal flowers and what wind songs were gathered from the spiry firs and the long fringy arms of the Lambert pine! . . . After making a fire with some cedar rails, I went out to watch the coming-on of the darkness, which was most impressively sublime. Next morning was every way the purest creation I ever beheld. The little flat, spot-like in the massive spiring woods, was in splendid vesture of universal white, upon which the grand forest-edge was minutely repeated and covered with a close sheet of snow flowers."

Though lacking metre, this is as good as Lowell's poem, "The First Snow-Fall," and in the next paragraph the writer surpasses Lowell in originality (though not always in beauty) of imagery when he adds: "The common snow flowers belong to the sky and in storms are blown about like ripe petals in an orchard. They settle on the ground, the bottom of the atmospheric sea, like mud or leaves in a lake, and upon this soil, this field of broken sky flowers, grows a luxuriant carpet of crystal vegetation complete and ripe in a single night." But such scenes as these beguiled him into no merely passive contemplation of their charms. The lure of the mountains beckoned him forth, and he went with alacrity. In another letter from the same region we read:

"I have climbed more than twenty-four thousand feet in these ten days, three times to the top of the glacieret of Mt. Hoffman, and once to Mts. Lyell and McClure. I have bagged a quantity of Tuolumne rocks sufficient to build a dozen Yosemite; stripes of cascades longer than ever, lacy or smooth and white as pressed snow; a glacier basin with ten glassy lakes set all near together like eggs in a nest; then El Capitan and a couple of Tissiacks, cañons glorious with yellows and reds of mountain maple and aspen and honey-suckle and ash and new indescribable music immeasurable from strange waters and winds; and glaciers, too, flowing and grinding, alive as any on earth. Shall I pull you out some? Here is a clean, white-skinned glacier from the back of McClure with glassy, emerald flesh and singing

crystal blood all bright and pure as a sky, yet handling mud and stones like a navy, building moraines like a plodding Irishman. Here is a cascade two hundred feet wide, half a mile long, glancing this way and that, filled with bounce and dance and joyous hurrah, yet earnest as tempest, and singing like angels loose on a frolic from heaven; and here are more cascades and more, broad and flat like clouds and fringed like flowing hair, with occasional falls erect as pines, and lakes like glowing eyes; and here are visions and dreams, and a splendid set of ghosts, too many for ink and narrow paper."

Pathetic is the earlier record of an accident that threatened to incapacitate its victim for seeing with full enjoyment such sights as those just described. An injury to the right eye in those days of work with machines gave Mr. Muir what must have been in every sense a gloomy month; or two; and one is left to infer that the impairment of vision was never fully made good, though Mrs. Carr's correspondent was the last person to waste time and energy in making moan over the irremediable.

One closes the letters with a desire for more, for later and still richer records of varying experience, for intimate interchange of thought and personal history with such sympathetic friends and co-workers in nature's laboratory as, for instance, that other John of equal fame and kindred tastes, the "John of the birds" about whom Dr. Clara Barrus has recently written with so much of understanding and interpretative skill. Is it too much to hope that some such collection of later letters may ere long be published? Meantime we thank Mrs. Carr for sharing with us this feast of good things spread by the hand of her gifted friend.

PERCY F. BICKNELL.

#### IN PRAISE OF WAR.\*

Professor Cramb's book on "Germany and England," published last fall, aroused such interest that it has been deemed worth while to reprint a course of lectures he delivered in 1900, under the stimulus of the Boer war. The style and general purpose so closely resemble those of the other book, that much of what we said in THE DIAL of October 16 last is equally applicable here. We are, in fact, impressed with the idea that Professor Cramb's intellectual activities revolved around a single great central postulate, which for all practical purposes he treated as an axiom. A close student of recorded history, with all its distortion of the true facts of human development, he had come to see in Empire the consummation of

\* ORIGINS AND DESTINY OF IMPERIAL BRITAIN and Nineteenth Century Europe. By J. A. Cramb. With portrait. New York: E. F. Dutton & Co.

man's destiny, and in war the means whereby the highest good might be attained. Thus he viewed the modern world through ancient spectacles, and interpreted it according to his vision. As an extraordinarily able exposition of his particular point of view, one which is widely shared and is very largely responsible for the present war, the work is highly significant. As a revelation of truth or a contribution to progress, it appears to have only a negative value.

It would be altogether unjust to Professor Cramb to fail to recognize that he was essentially an idealist, and therefore far removed from those who would extend the bounds of Empire or wage war for mere material gain. After vehemently declaring that the South African war was being waged for ideal ends, for the good indeed of those to be conquered, he refers to another theory in these terms:

"To assemble a host from all the quarters of this wide Empire, to make Africa, as it were, the rendezvous of the earth, for the sake of a few gold, a few diamond mines, what language can equal a design thus base, ambition thus sordid? . . . No man can believe that; no man, save him whose soul faction has sealed in impenetrable night! The imagination recoils revolted, terror-struck. Great enterprises have ever attracted some base adherents, and these by their very presence seem to sully every achievement recorded of nations or cities. But to arraign the fountain and the end of the high action because of this baser alloy? To impeach on this account all the valour, all the wisdom long approved? Reply is impossible; the thing simply is not British."

On the positive side, the eloquent description of Britain's mission as a world ruler, with its acceptance of responsibility for the good of the ruled, can hardly fail to awaken some sympathetic response:

"But a greater task awaits Britain. Among the races of the earth whose fate is already dependent, or within a brief period will be dependent upon Europe, what empire is to aid them, moving with nature, to attain that harmony which Dante discerned? What empire, disregarding the mediæval ideal, the effort to impose upon them systems, rites, institutions, creeds, to which they are by nature, by their history, by inherited pride in the traditions of the past, hostile or invincibly opposed, will adventure the new, the loftier enterprise of development [developing?] all that is permanent and divine within their own civilizations, institutions, rites and creeds? Nature and the dead shall lend their unseen but mighty alliance to such purpose! Thus will Britain turn to the uses of humanity the valour or the fortune which has brought the religions of India and the power of Islam beneath her sway. . . . With us, let me repeat, the decision rests, with us and with this generation. Never since on Sinai God spoke in thunder has mandate more imperative been issued to any race, city, or nation than now to this nation and to this people. And, again, if we

should hesitate, or if we should decide wrongly, it is not the loss of prestige, it is not the narrower bounds we have to fear, it is the judgment of the dead and the despair of the living, of the inarticulate myriads who have trusted to us, it is the arraignment eyes of the unborn."

On the other hand:

"The earthly Paradise of the social reformer, a Saint Simon or a Fourier, of a world free from war and devoted to agriculture and commerce, or of the philosophic evolutionist of a world peopled by myriads of happy altruists bounding from bath to breakfast-room, illumined and illumining by their healthy and mutual smiles, differs from the earlier fancies of Asgard and the Isles of the Blest, not in heightened nobility and reasonableness, but in diminished beauty and poetry."

Thus the tables are turned upon us, and we find ourselves appearing as the apostles of material good, ease, or inanity; while Mars stands out as the great idealist, and he who will not kill may not himself possess life in any true sense. It is the art of the conjurer, of the skilled lawyer, eagerly presenting that part of the case to which the jury must assent, then passing rapidly to a conclusion, ignoring the *non sequitur*, and skilfully fooling the untrained audience, not nimble-minded enough to detect the break in the chain. In the case of Professor Cramb, however, the deception is doubtless unconscious, and the author of the trick has succeeded in deceiving himself.

What are the actual facts in the case? It is true, in a large sense, that the British Empire has been and is in a multitude of ways a beneficent institution; largely because it has put down war and the petty struggle for dominion within its boundaries.\* Most of us believe, and have constantly in our minds at the present time, that the ideals of the existing Anglo-Saxon race are the best, the most workable, yet evolved by any people in the world. We recognize, of course, that still better ideals lie in the lap of the future, inform the minds of the most progressive, and tinge the thought of multitudes who do not consciously hold them. Even these, however, seem to spring out of the civilization we have, though they may imply great changes in some of our major activities. Each one of us, then, is in a sense the soldier of an empire of thought which we desire to see dominate the world. In many respects, we are more aggressive, less modest, than Professor Cramb. Humbug is humbug, and error is error, and bacteria are no respecters of ancient religion. We propose to ourselves nothing

\* A few years ago the reviewer was conversing with an educated Hindu, a fervent apostle of "India for the Indians." The point was presented, that in pre-British days the people of India continually struggled together, and altogether suffered greatly. Said the Hindu: "Were the British to go, we should not be so well governed, but we should prefer to govern ourselves, even at the expense of loss of efficiency." This man, however, represented a governing class.

less than the genuine enlightenment of the world as to the facts of nature and the ascertainable natural laws which govern the affairs of man. We propose even more than this,—namely, such reformation of customs and of conduct as shall meet the requirements of these laws. •

We believe in the struggle for progress; it seems to us, as it did to Professor Cramb, that if it were ever to come to pass that mankind had attained everything worth striving for, Nirvana would be the best consummation. The postulate is, however, absurd, contrary to all experience and reasonable expectation. The very fact that a new generation is constantly appearing on the stage is an eternal guarantee against staleness. The extraordinary expansion of experience due to modern science does but reveal untold vistas ahead. Thus the black boggy of the militarists is as unreal as any with which nurse ever frightened child.

Then, as to ideals: we may as well frankly recognize that we *have* an eye on the practical thing, even on the bread-and-butter aspect. The revolt in philosophy known as pragmatism must have its parallel in practical affairs. The fallacy that all high emotion, all inflation of soul, has some adequate relation to any sort of utility must be abandoned. It is the work of the genuinely modern idealist to test all things, to see the consequences of this or that, and act accordingly. Thus the man with the microscope and the test-tube, not the man with the gun, has the real power to determine human fate.

It is not necessary to declare all war wrong. Any one of us can imagine a situation in which he would kill a man without hesitation and with little regret. Forcible resistance to aggression, and the forcible suppression of dangerous characters, remain as necessary as ever. This, however, is a totally different thing from that proposed by Professor Cramb,—namely, the expansion of Empire through war, and a succession of wars to determine which of rival Empires is the most alive. That is the ancient fallacy, founded in a classical education and the distorted presentations of historians, which we must down before any real democracy is possible. The root of the trouble, as we said before, is educational, and the question now is whether the modern teacher can rise to meet the need and the opportunity. At present, on the whole, his efforts seem quite inadequate.

As for the British Empire, everything indicates that it is going forward along a true path of progress, of free coöperation, governed by like ideals, not by force. This means political disintegration, increasing local au-

tonomy, and special developments suited to local conditions. The United States, by language and by customs, is necessarily part of the whole great plan. We quite agree with Professor Cramb that a momentous decision awaits our race; but it is not, we hope, to be made in the sense he desired. The real question is whether we can develop individuals and groups of individuals to the best expression of their peculiar powers, without infringement on the rights of other like persons and groups. Can we exercise that eternal vigilance,—in this case principally over ourselves,—which is the price of liberty? If this is possible, we need no longer ask ourselves whether England or Germany, the United States or Canada, Australia, Japan, or China is to rule the world in the days to come.

T. D. A. COCKERELL.

#### FANTASTIC SOLUTIONS OF SOME SHAKESPEAREAN CRUXES.\*

Having read, in the publishers' advertisement, of Mr. Charles D. Stewart's "astounding success" in clearing up "the famous cruxes which have remained unsolved in Shakespeare's plays," "forty of the most perplexing passages which have heretofore baffled all attempts at explanation," we turned eagerly—though with misgivings begotten by the overloud thunderings in the index and by recollections of former experiences—to Mr. Stewart's volume and devoured the first chapter, dealing with the notorious "runaway's eyes" in "Romeo and Juliet." Our disappointment was greater than we had anticipated. But undeterred by the author's wholly unwarranted cocksureness, contempt for his predecessors, longwindedness, and other characteristics of juvenility, we faithfully—and hungrily—read on. Disappointment grew keener and keener as we read, and steadily the conviction shaped itself that here was one of those books that had no other excuse for existence than the gratification of the author's vanity ("ambitious ignorance," Mr. Stewart calls it somewhere) and, perhaps, the ill-advised flattery of his friends.

Mr. Stewart's book is intended, and can be intended, only for professed Shakespeare scholars; to others the discussion of some of the most vexatious and probably corrupt passages in Shakespeare's text is of absolutely no interest. Only a Shakespeare scholar is competent to deal with such questions; for the discussion of these problems involves a special

\* SOME TEXTUAL DIFFICULTIES IN SHAKESPEARE. By Charles D. Stewart. New Haven: Yale University Press.

and thorough knowledge of the text, not only as it is but how it came to be so, of the plays as a whole, of psychology, of Elizabethan English, and of kindred subjects. Mr. Stewart, we regret to say, not only lacks these qualifications but is obsessed with a desire to prove that all his predecessors lacked common sense and that he alone of all of Shakespeare's readers possesses the ability "to follow Shakespeare in his dealings with the deeper currents of human nature." But if there is any one particular vice of which this latest elucidator of Shakespeare's text is guilty it is an almost mad desire to vindicate, at all costs, the readings of the First Folio,—a task that has led him into almost as many absurdities as the number of difficult passages with which he deals. To justify this condemnation of Mr. Stewart's methods and results, let us here epitomize and analyze a few of his readings and interpretations.

In the first scene of "Antony and Cleopatra" a messenger enters the presence of the lovers and this colloquy ensues:

"Mess. News, my good lord, from Rome.

Ant.

Grates me: the sum.

Cleo. Nay, hear them, Antony."

Almost all readers of Shakespeare understand from this that Antony is irritated at the arrival of news from Caesar and Fulvia, and that he does not want the messenger to go into details but to give a concise summary of his message. But this interpretation is too easy for Mr. Stewart. He says:

"Antony's words, 'the sum,' are in answer to Cleopatra's foregoing inquiry as to how much he loves her. . . . [He] is beginning to expatiate upon that pleasant theme, [when] the messenger arrives and interrupts him. . . . 'The sum—,' he begins, but is again interrupted. The line should be printed with a dash after it to indicate that he has begun a sentence which is broken off."

Mr. Stewart's arguments for his emendation of the accepted text are that the messenger does not immediately answer, that Antony seems not inclined to listen to him, and that Cleopatra enjoins her lover to "hear them." But all this shows a complete failure on the part of Mr. Stewart to understand this simple passage, or to enter into the feelings of the characters. Antony, conscious of guilt and apprehending the nature of the news, and knowing that he must hear it, wants the disagreeable matter disposed of as quickly as possible. Besides, he does not want to show Cleopatra that he is afraid to hear the news from Rome in her presence. Impatiently and frowningly he asks for the news in a nutshell; whereupon Cleopatra, womanlike, knowing what is passing through his mind, finds here

an excellent opportunity to test the true quality of his love and, pretending to be unconcerned, she says in effect: "Nay, give heedful ear to the messenger." And thus this woman of infinite variety, whose mere presence is a challenge to her lover to hear his wife's message, taunts him into not hearing it. Much of this would have been clear to Mr. Stewart had he remembered, or known, that "to hear" was often employed by the Elizabethans in the sense of "to listen patiently and attentively." Besides, would Shakespeare ever have been guilty of making Antony do anything so superfluous and so commonplace as to attempt "to tell the amount of his love" just after he had said "there's beggary in the love that can be reckon'd"?

Hamlet, meeting a Norwegian Captain at the head of some troops marching through Denmark, inquires whether these extensive and fatal preparations had for their object the conquest of Poland, and is told—

"We go to gain a little patch of ground

That hath in it no profit but the name.

To pay five ducats, five, I would not farm it."

Mr. Stewart objects to the punctuation of the last verse. He says that according "to the generally accepted interpretation the Captain is supposed to be saying that he *would not undertake to farm it to make a total profit of five ducats*, and to be repeating the 'five' simply to impress that amount on Hamlet's mind. But this is to miss the whole sense and spirit of the line." After some platitudinous comments on the nature of capital, he comes to the conclusion that the line should be printed "to pay five ducats five," because "an investment with no result but to pay five ducats five would be the *reductio absurdum* [sic] of investment." In other words, it would be absurd to invest five ducats if the venture did not result in a profit. A better illustration of a simple passage distorted beyond recognition we could not find in a summer's day, or a better example of the author's perverse method of studying Shakespeare, of his unfair dealing with his predecessors, of his utter inability to shed light on Shakespeare, and of his skill in smelling out cruxes where no one else ever suspected that any lurked. We challenge Mr. Stewart to name a single editor, critic, or commentator who gives the above-quoted paraphrase of the Captain's words. To every ordinary intelligence the Captain says exactly what the situation demands, viz., that the patch of ground for which they are going to fight and for which so many valiant men are ready to lay down their lives is so insignificant *per se* that

he would not pay five ducats, not even five, a year for the privilege of farming it and taking the revenue from it. The "five" is repeated to emphasize his contempt for it.

Let us now turn our attention to a passage which does really present some difficulties to the critics, although it is not generally classed among the cruxes. After the fortune-hunting Bassanio had luckily chosen the prize casket, Gratiano asks his consent to be married too. "With all my heart," says the happy Bassanio, "so thou canst get a wife." Gratiano replies:

"I thank your lordship, you have got me one.  
My eyes, my lord, can look as swift as yours:  
You saw the mistress, I beheld the maid;  
You loved, I loved; for intermission  
No more pertains to me, my lord, than you."

Most modern scholarly editions of "The Merchant of Venice" print this passage as we have here given it. Mr. Stewart, however, with a few modern editors, proposes to read the last two verses as follows:

"You loved, I loved for intermission.  
No more pertains to me, my lord, than you."

His interpretation of the passage is unique. After a long discussion he comes to this conclusion (p. 177):

"What Gratiano means by this last line must be evident enough. It is simply his way of saying, by way of graceful compliment [Gratiano graceful and complimentary!], that he has not gone outside of Bassanio's household for a wife. When Bassanio won Portia, her household was annexed to his own, and this included the maid Nerissa [Nerissa a maid!]; thus the one who pertains in so momentous a relation to Gratiano also pertains to Bassanio. Gratiano is allowing Bassanio to guess the truth while he approaches it with these general statements; and in his large point of view 'no more pertains to me than you,' there is the fine implication that it has always been thus between them. Even in his marriage he has not gone outside of his master's [!] circle of interests; they are now bound by a further tie."

To our thinking, if there was any such stuff in Gratiano's mind it would require not only the astuteness of the proverbial Philadelphia lawyer but of the whole Philadelphia bar to find it in the words quoted. Staunton, whose reading is that championed by our author, gives a far more satisfactory interpretation of the last line, viz.: "I owe my wife as much to you as to my own efforts."

Satisfied that the words "No more pertains to me," etc., may stand as an independent sentence, and that it therefore does so, and that it is "in strict keeping with the speaker's character," Mr. Stewart concludes (he is nothing if not logical) that "the preceding line is a statement by itself with a full stop

after 'intermission.'" And this is how he interprets "I loved for intermission":

"Here Gratiano gracefully acknowledges that his own love affair is quite secondary, in importance, to that of his master. It is figuratively referred to as a mere time-filling or stop-gap performance, . . . a mere side-issue, quite subordinate to the main event. . . . And this is quite in keeping with the self-sacrificing [!] and devoted [!] character which he upholds."

And this is the interpretation which Mr. Stewart modestly claims "settles the meaning so positively that there can be no more doubt in the matter"! And, quite true to himself, he again falsifies the interpretations of former commentators. He says: "Those who render the passage so that it reads 'for intermission no more pertains to me than you' explain it as meaning that Bassanio was incessant in love-making, and that Gratiano was the same, . . . that Bassanio was always at it and that his man Gratiano was just like him—always at it." This is a complete misrepresentation of Theobald's, Furness's, and others' interpretation. Theobald said that "intermission" means "standing idle," and all readers of Shakespeare—Mr. Stewart only excepted—understand Gratiano to say "that he could not be idle, that he had to be doing something, and that as he had nothing else to do he made love to Nerissa." And this is certainly preferable to having Gratiano, a gentleman and an intimate friend of Bassanio's, say before Nerissa, who is a lady as well born and as well bred as Portia, that his love was only a time-filling performance. Besides, with Mr. Stewart's punctuation and definition of "intermission," Gratiano is really made to say (to ordinary intelligences) that he and his friend loved only as a pastime, that sincerity in love pertains to him no more than to Bassanio. With the generally accepted text Gratiano says, in effect: "You came and saw and wooed, and so did I; my eyes can look as swift as yours, and I am not a bit 'slower' than you are."

It must not be inferred from what has preceded that Mr. Stewart's interpretations are always wrong. Now and then he is quite right, as, for instance, in the explanation of the word "ringlets" in the beautiful verse in the "Midsummer Night's Dream" in which Titania speaks of the fairies dancing their ringlets to the whistling wind. Curiously enough, both Wright and Furness failed miserably in their understanding of this line. Wright said "ringlets" meant the little circular plots of grass known as "fairy rings." To this interpretation Dr. Furness objected, because fairy rings do not grow "in the beached margent of the sea"; in his opinion



Titania meant only that the fairies dance to the accompaniment of the whistling wind which meanwhile blows through their curly locks. And now Mr. Stewart assures us that Titania means no more than that the fairies danced in tiny circles. The only trouble with this interpretation is that it comes too late. Had Mr. Stewart looked no further than into "The Century Dictionary" he would have found this very passage quoted in illustration of the definition "circles" for "ringlets." Dr. Chambers, in the "Arden" edition of the "Midsummer Night's Dream," dismisses the whole thing in less than a line, thus: "ringlets, not curls, but dances in a ring"; whereas Mr. Stewart devotes considerably more than two pages to this bit of old news.

A better example of Mr. Stewart's fantastic and supersubtle method of dealing with Shakespeare's text than the following can scarcely be found anywhere. That celebrated quartet, Jackson, Seymour, Chedworth, and Becket, whose tamperings with Shakespeare are living monuments of misingenuity and wasted energy, never perpetrated anything more impossible than Mr. Stewart in his discussion of this passage in the "All's Well":

"O you leaden messengers,  
That ride upon the violent speed of fire,  
Fly with false aim: move the *still-piecing* air  
That sings with piercing." (A. W., iii, 2, 111-114.)  
"Still-piecing," meaning "ever-closing, closing immediately," is Malone's generally accepted substitute for "still-peering" of the First Folio. This almost certain emendation is supported by several passages in Shakespeare which speak of the air as being woundless, invulnerable, intrenchant, etc., as well as by the words "the still-closing waters" in "The Tempest." And Verplanck quotes as a very apt illustration of the passage, and as a possible "source" for it, the following from the apocryphal book of "The Wisdom of Solomon": "As when an arrow is shot at a mark, it parteth the air which immediately cometh together again, so that a man cannot know where it cometh through." Besides, "peering" is a very likely misprint or misreading for "peeing," an Elizabethan variant for "piecing." This is how Mr. Stewart wrings a meaning out of the Folio text:

"Peering, as here used, is a verb form of the noun *peer*, meaning an equal. In war (the present connection) a man's peer would be one whom he could not overcome. *Still-peering air* means that the air, despite the leaden missiles that pierce it, is ever unconquered, always unvanquished—invulnerable. . . . And so 'still-peering air' regards the atmosphere as always and ever the equal of these leaden missiles of war,—inconquerable, invulnerable."

And this is the explanation that, so Mr. Stewart tells us, makes the passage "as open to sense as any the commonest and plainest English that Shakespeare ever wrote"! It is a pity that our author has omitted to specify to an admiring world in what respect a bullet or leaden messenger of death is invulnerable and unconquerable.

Hamlet, as we know, is one great crux. It might therefore be confidently predicted that one so gifted with a genius for making cruxes, big and little, vanish into thin air as is Mr. Stewart would surely contribute his mite to the solution of the Hamlet mystery. And so he does. But he is not content with throwing a little light on the vexatious questions which we associate with the melancholy Prince; in a short chapter of twenty-six duodecimo pages printed in large type, he removes Hamlet wholly and for ever from the sphere of the problematical. The occupation of the Hamlet commentator is gone! We shall quote only a few sentences from this chapter, leaving it to the curious to read more in the original:

"Strange 'inconsistencies' arise to puzzle the commentators. *All these are easily explainable.* We cannot, however, make the *least progress* in the understanding of the true inwardness of the play until we have realized that Hamlet is a man who has been *incapacitated to have emotion*. . . . To witness a display of emotion upon the part of others was a torture to him because it reminded him of the *faculty which he had lost*. It made him feel poignantly the difference between himself and other men, a terrible state of isolation; and not only that, it confronted him continually with a live contrast between his former self and the man he had now become. . . . He makes a grand effort at passionate feeling. . . . Hamlet lives in the cold light of reason, bereft of all other relief. [and] is quite at home in a deep, canny piece of detective work. . . . The most tragic phase of his situation in life—to be a dead self. . . . His emotions are but a memory. . . . The whole world outfaced Hamlet because his insights had placed him in a terrible isolation; he was a man apart from the race. . . . Hamlet was haunted by his dead self. . . . Hamlet is not a mystery."

Had Mr. Stewart devoted himself to the study of Shakespeare, English grammar, and psychology, with half the zeal that he has devoted to discovering cruxes and to distorting Shakespeare's meaning, he would not have been guilty of many of the lesser errors that mar his book. There is no excuse for speaking of Gratiano as Bassanio's "man," of Nerrissa as a "maid" (Gratiano's "maid" differs in meaning from Mr. Stewart's), of Bassanio as Gratiano's "master." And one has read his "Romeo and Juliet" very superficially who speaks of the masked ball in Act i., Scene 5, as a "wedding feast." The obs-



lete expression "insight of," which occurs frequently in this book, sounds very harsh to a modern ear. In one place (p. 219) we read of a "terrible [sic] deep insight of the hypocrisy of mankind," and in another (p. 166) we find this sentence: "The human mind is just that superstitious." In the statement (p. 148) that "we only hope in a case of doubt" the psychology is worse than the English.

Whatever this book is, it is not helpful to the Shakespeare student.

SAMUEL A. TANNENBAUM.

#### OLD MAGIC IN A NEW CENTURY.\*

It is not uncommonly remarked that the new magic of a scientific age transcends the wonder of the old magic of a time outworn. The miracles of wireless telegraphy and radio-activity, though fast becoming commonplaces of efficiency, still retain a place of honor among amateurs. The assumption, however, that the Old Magic has actually passed, that it has utterly faded out before the new sun, is decidedly unwarranted by the facts, especially the bibliography of the last few years.

The activities of the Psychical Research Society do not so much constitute a new science as they aim to investigate some of the material of ancient magic. The Spiritualist Societies, Christian Science, Theosophy, Swedenborgianism,—all these have more than a trace of sorcery in them. The revival of Buddhism is significant. M. Maeterlinck, ultra-modern though he is in "Our Eternity," exhibits himself as a spiritual atavist in "The Unknown Guest." Such books as Bayley's "Lost Language of Symbolism," Jacks's "All Men Are Ghosts," and Rohmer's "Romance of Sorcery" speak eloquently of the vitality of the Old Magic. Indeed we are not sure but that Pragmatism has been quietly insinuating a kind of philosophical apology for the presumably unscientific.

"The Romance of Sorcery" is written not for the adept, not even for the student, but for Everyman, the aim being "to bring out the red blood of the subject." This the author has succeeded in doing, despite the difficulties in his path. The enormous mass of erudition that he must have investigated is appalling, and it is therefore not surprising that the book leaves the impression of a scrappy history of palæontology, with vast ages unrepresented. The author's attitude toward his task, as also his conception of his work, has undeniably the defects of its virtues. Be-

lieving that enough serious essays and histories and enough lives of great magicians have been written, he aims at romance, the dramatic, the pathetic, even the humorous. Not himself an adept, he is thoroughly receptive to the facts of sorcery, and sympathetic toward all the characters he presents. Though he tries hard to be fair, and speaks in a restrained and guarded tone which at times is exceedingly effective, the absence of direct citation of authority, especially in the earlier chapters dealing with the birth of sorcery, "ginns," "sibyls," "elementals," oriental oracles, and so forth, cannot fail to arouse suspicion in the mind of a reader with the slightest critical turn. References are always of the most general nature; there are no footnotes, no citation of chapters or pages. Sometimes he tells us, sometimes he leaves us to guess, the name of the author upon whom he relies; Philostratus presumably provides the information concerning Apollonius of Tyana, but it would be more satisfactory to know just where to look for confirmation of the story of the raising of the Roman maid from her funeral bier. Historical romances have been commonly condemned as neither good history nor good fiction, and in like manner Mr. Rohmer may tread on his own toes. His purpose is not solely or even largely entertainment; he aims to persuade. And persuasion rests upon conviction.

In the first chapter, "Sorcery and the Sorcerers," there is much curious information concerning Eliphas Levi, who "may justly be called the last of the sorcerers," and his "Magical Ritual"; also the famous "Magus or Celestial Intelligencer" by Francis Barrett. Of Apollonius of Tyana the author says: "There is so much of the marvellous in the life of the man of Tyana, that if I am to begin by doubting the possession by Apollonius of supernatural powers, I can see no end to my doubts other than that of doubting that he ever existed at all." Certainly this august Pythagorean philosopher, whose recorded life presents so many analogies to that of Socrates and Jesus, makes a worthy study.

Michel de Notre Dame, called Nostradamus, represents the magic of the sixteenth century. Since there is no life in English of this great wonder-working physician (1503-1566), the author devotes considerable space to him in this book. The evidence here is more satisfactory, and shows Nostradamus to have been a remarkable divinator. His "Centuries," in rhymed quatrains, published in 1555, contain many predictions more or less verifiable. In 1792 there was to be a "revision of centuries," followed by various reforms by the

\* THE ROMANCE OF SORCERY. By Sax Rohmer. New York: E. P. Dutton & Co.

people. This may have been merely a happy guess, but not often is a guess so accurate two and a half centuries in advance. The death of Henry II., the advent of Henry IV., and the execution "by the senate of London" of Charles I. are all foretold in fairly unequivocal terms.

The chequered career of Dr. John Dee (1527-1608), Fellow of Cambridge and Louvain, and intimate of Queen Elizabeth, is handled sympathetically, though with an air of tolerant condescension, for the author thinks Dr. Dee was very much the dupe of Edward Kelly, "the most sinister figure in the annals of alchemistical philosophy," the man who claimed to have found the ivory caskets of St. Dunstan, containing the red and white powders necessary to the composition of the Philosopher's Stone.

Cagliostro appears in entertaining but fairly authentic guise as a man of great accomplishments, if lacking the genuineness of Nostradamus. The opinion of Lavater, the physiognomist, is cited in conclusion: "I believe that Nature produces a form like his only once in a century, and I could weep blood to think that so rare a production of nature should, by the many objections he has furnished against himself, be partly so much misconceived, and partly, by so many harshnesses and cruelties, have given just cause for offence." Lorenza, the "Countess," moves through the account with a tragic beauty she may not have actually possessed.

For associating Madame Blavatsky with sorcerers the author says he has already been taken to task. His answer is that many phenomena (a term which he singularly uses in the sense of "strange occurrences") connected with her career are legitimately in the realms of sorcery. Here, of course, we have purely a question of phraseology. Soldan, in his "History of Witchcraft," says: "Sorcery is illegal miracle, and miracle legitimate sorcery." Ennemoser says in the preface to his "History of Magic," still excellent even if archaic: "The Fathers of the Church looked upon the heathen oracles, and the heathens on the Christian miracles, as sorcery."

Mr. Rohmer chooses to make "sorcery" cover the entire field of mystical and supernatural: "By sorcery I understand, and intend to convey, all those doctrines concerning the nature and power of angels and spirits; the methods of evoking shades of departed persons; the conjuration of elementary spirits and of demons; the production of any kind of supernatural phenomena; the making of talismans, potions, wands, etc.; divination and chrystallomancy; and Cabalistic and cere-

monial rites." It is evident from this that all of what Ennemoser calls true mysticism, "the direct relation of the human mind to God," as well as lower and superficial manifestations, true knowledge or vision adulterated with cunning and greed, are considered together as having a common essence.

This unification of all these phenomena seems to be justified. It is the amalgam of false and true, of vision and cunning, of White and Black Art, that makes the whole subject such a mass of contradictions and anomalies. For this very reason, also, it is surviving in an age of scientific curiosity.

THOMAS PERCIVAL BEYER.

#### THE CASE AGAINST GERMANY.\*

It can scarcely be doubted that the most trustworthy and informing books on the present war have come from the neutral countries, especially from America. Where passion is not engaged, discernment is inevitably clearer. Thus, the keenest studies of the diplomatic preliminaries are from the American writer, Beck, and the Italian, Ferrero. If these men unite in finding a verdict of "aggression" against Germany and Austria, we may be sure it is not owing to national prejudice but simply because the facts are so. Indeed, so far as the immediate occasion of the war is concerned, the case may be said to be virtually closed. Even German newspapers and public speakers are now frequently referring to the struggle as a "preventive war," waged by the Fatherland to forestall a possible future attack by the Entente powers.

Among recent American books dealing with Germany's part in the great struggle, Mr. Oswald Garrison Villard's "Germany Embattled" is the weightiest, not merely because of its grave tone and solemnly drawn conclusions, but also because it is a unique blending of sympathy for the German people and their aspirations with unqualified reprobation of the motives and methods of the German government in precipitating the war. The son of a German mother, an officer of the Deutscher Verein in his Harvard days, Mr. Villard has for many years been a close student of German conditions. He summarizes admirably the Ger-

\* GERMANY EMBATTLED. By Oswald Garrison Villard. New York: Charles Scribner's Sons.

WHAT IS WRONG WITH GERMANY? By William Harbutt Dawson. New York: Longmans, Green & Co.

GERMANY AND EUROPE. By J. W. Allen. New York: The Macmillan Co.

DEUTSCHLAND ÜBER ALLES; or, Germany Speaks. Compiled and analyzed by John Jay Chapman. New York: G. P. Putnam's Sons.

GERMANY'S WAR MANIA. The Teutonic Point of View as Officially Stated by Her Leaders. New York: Dodd, Mead & Co.

GERMAN WORLD POLICIES. By Paul Rohrbach. Translated by Edmund von Mach. New York: The Macmillan Co.

man point of view in the introductory pages of his book, and then coldly demonstrates the impossibility of American approval. The failure of the insistent propaganda in this country is emphasized and the desirability of our retorting by a campaign of enlightenment in Germany is suggested. It would be well if this education might begin at home, and if those German-Americans who have fed themselves since the war began with the offerings of the "Staats-Zeitung" and its colleagues could be induced to read this book. But that is perhaps a too fond hope.

Mr. Villard finds that the menace of Germany to modern civilization proceeds from autocracy and militarism. His chapter on "Militarism and Democracy" is the clearest exposition we have seen of the way the soldier dominates the civilian in Prussianized Germany. Militarism as a result of autocracy is the text of Mr. William Harbutt Dawson's "What Is Wrong with Germany?" The writer's answer to his own question may be stated succinctly thus: Germany is out of harmony with the rest of the world because, owing to the lack of popular control in her parliament, the government is in the hands of a military clique. The author has no difficulty in showing that Germany has only the semblance of a parliamentary government, that the Reichstag is a mere "hall of echoes," and that the real driving force is the Federal Council, appointed by the princes of the various states. Mr. Dawson is perhaps the best-informed man now writing in English on matters pertaining to certain aspects of German economics and administration. In his new book there is some threshing over of old straw, with talk of Treitschke, Bernhardi, and Nietzsche; but there is also a vast amount of new information, well documented, concerning the growth of Pan-Germanism as reflected in press and parliament. Not the least interesting chapter contains a list of the bellicose utterances of the Kaiser, which cumulatively constitute a formidable refutation of the claim that he has been a man of peace.

In comparison with Mr. Dawson's book, the slender volume entitled "Germany and Europe," by Mr. J. W. Allen of the University of London, seems commonplace. It appears to have been written in the early stages of the war, and offers nothing new. Only its equable temper may be commended.

Mr. John Jay Chapman's little book, "Deutschland über Alles," is a collection of the utterances of representative Germans in defence of the policies of their country since it went to war. It is the compiler's belief that Germany is suffering from an obsession, a

collective madness combined of persecution mania and the *folie des grandeurs*. This theory, which is more suggestive than convincing, would possess greater cogency if the quoted utterances had not all been made in the heat of passion after the conflict was kindled. Certain spokesmen of all the belligerents have said things which they will doubtless regret when calmer days come. The late Dr. Emil Reich, an anglicized Austrian, wrote a book a few years ago to show that Germany was suffering from megalomania. His numerous quotations from books, speeches, etc., carry some weight precisely because they were not words uttered in haste or fury but were presumably intended at their face value. For the same reason, "Germany's War Mania," a compilation made in England, possesses interest as a collection of ante-bellum documents. In addition to writers usually quoted, General von der Goltz and Professor Delbrück are here put on record in defence of militarism. The evolution of the Crown Prince from an innocuous nondescript into a rather objectionable jingo is also concisely traced.

Dr. Edmund von Mach has rendered the American public a service by translating Paul Rohrbach's "Der deutsche Gedanke in der Welt," which first appeared in 1912 and has since gone through many editions. The translation bears the title, "German World Policies," and though somewhat "edited" for American consumption, reproduces substantially the original. Rohrbach may be described as a moderate imperialist. Fearing that the world is becoming predominantly Anglo-Saxon, he calls upon his people resolutely to assert themselves so that they may not be left out of the reckoning. The motive, it is to be observed, is not economic but political. Germany's resources are sufficient, he thinks, to support a population much larger than her present, her trade ought to continue to expand as heretofore, her emigration is negligible, she is even obliged each year to import labor. There is, then, no urgent economic need of expansion. But the task to which Germany must address herself is that of spreading her language, her civilization and its influences, her *Kultur* (to use a word that has lately been soiled by all ignoble use), to the ends of the world. The author holds this to be a cardinal necessity if Germany is not to be recreant to her native strength. And for this high destiny colonies and spheres of influence are essential. With many of these aspirations a neutral may readily sympathize, especially as Rohrbach, unlike Bernhardi, does not advocate aggressive warfare. He has even a keen eye for German faults. Speaking of the

failure of his country to placate Poles, Danes, and Alsatians, he remarks upon the German "inability to make moral conquests" for which "the North German character is most to blame." There can be no doubt that Rohrbach rather than Bernhardt represented the feelings of the majority of Germans before the outbreak of the war. All the more pity that the government chose the Pan-Germanic path.

W. K. STEWART.

#### RECENT FICTION.\*

Ho for the Spanish Main in the brave days of the buccaneers! The ringing call comes to our ears with "The Gentleman Adventurer," by Mr. H. C. Bailey, a romancer who has proved his quality on several previous occasions. Here is a pirate story calculated to quicken the most jaded sense and to stir the most sluggish blood. It tells of Peter Hayle, implicated out of good nature in a plot against the life of Dutch William in 1695, and making a hasty exit from England to save his neck. He is shanghaied in London, taken to the West Indies and sold as a slave, and there, escaping from servitude in the company of a burly ruffian named Luke Veal, captures a ship, runs up the Jolly Roger, and carves out for himself piratical fame. He is a considerate buccaneer, who never scuttles a ship for the fun of the thing, and his chief exploit is the putting out of business of Estevan, a pirate of the most reprehensible sort, whose villainies make Peter's gorge rise and inspire him with loathing. Estevan is ruler of a private pirate kingdom on the coast of Honduras, and his store of treasure suffices to set Peter up for life when he returns to England and his erstwhile honest existence. The tale is romantic in the extreme; the French maiden whom Peter rescues is taken home as his wife, while the serpent-woman, the mistress of Peter and Luke in their days of slavery, kidnapped by them and wedded to Luke, seeks to betray her lord and master to Estevan, and is properly slain in the ensuing fight, another woman having already appeared upon the scene to fill the place thus made vacant. The book has an ingenious fertility of invention, and a raciness of style that is a constant delight.

"Bealby" is the best fun that Mr. H. G. Wells has given us since "Ann Veronica," and it is sheer unadulterated fun beyond anything that could be claimed for that startling por-

traiture of the New Young Woman. In fact, the genuine creative talent of Mr. Wells is better exhibited by his studies of "life among the lowly"—by his Lewisham, Polly, and Kippis—than by all his sociological vaticinations and his monotonous criticism of the way in which the world chooses at present to conduct its affairs. Bealby is just a small boy of twelve or so, a gardener's stepson put out to service in the household of a local magnate. He goes unwillingly to the scene of his labors, and things begin to happen as soon as he gets there. It is something to plunge a toasting-fork into the face of an under-butler, but this deed pales into insignificance when the boy, in his precipitate flight from the wrath otherwise to come, upsets the Lord Chancellor (at that moment a week-end guest), and forces from the latter's lips a word euphemistically described as "one brief topographical cry." The Lord Chancellor has had a rasping experience already, and is not in the best of tempers; the encounter with Bealby is the last camel—we mean the last straw—and hastens his departure from that hospitable roof with anathema in his heart. Bealby also thinks it wise to depart, naturally with the utmost secrecy, and thus enters upon a veritable odyssey of adventure. He attaches himself for a few days to a party of three ladies engaged in a care-free tour of the countryside in a caravan; then, getting into further trouble, takes a new flight and sets by the ears the population of a neighboring town already posted with bills offering a reward for his capture. He is finally seized and taken to the Lord Chancellor to explain the innocent cause of the original offending, but his lordship does not believe a word of the confession, and sputters anew the conviction that he has been made the victim of a damnable conspiracy. Finally, Bealby, much chastened, returns to the step-parental roof, and begs to be allowed another chance. This rollicking story has many other elements of interest—the romance of the officer and the actress-lady of the caravan, the tramp with whom the boy consorts and eventually "does," and Lord Chickney, who tries to figure as *deus ex machina*, and distinctly does *not* succeed in straightening out the tangle. It is all broadly farcical, of course, but it keeps the interest sharpened at every juncture, and the author resists measurably the temptation to digress into social homiletics.

It was a safe prediction that many months would not pass before Mr. Will Levington Comfort seized the occasion offered by the world-war for a novel upon that engrossing theme. "Red Fleece" is not the big work that he might have written had he taken longer

\* THE GENTLEMAN ADVENTURER. By H. C. Bailey. New York: George H. Doran Co.  
BEALBY. A Holiday. By H. G. Wells. New York: The Macmillan Co.  
RED FLEECE. By Will Levington Comfort. New York: George H. Doran Co.  
AN EMPEROR IN THE DOCK. By Willem de Veer. New York: John Lane Co.

about it, or that he probably will give us in the future, but as an impressionistic preliminary sketch it is very acceptable. Its hero is an American newspaper correspondent, and its action is upon the Austrian frontier. Its battle-pictures suggest to us those of "The Red Badge of Courage," although they are not evolved, as Crane's were, from the inner consciousness of the writer, for Mr. Comfort has seen war at first hand, and knows all its ghastliness. Since this knowledge is combined with an intense missionary zeal in behalf of human brotherhood, and deep sympathy for the hapless lives reared only to become *Kanonenfutter*, Mr. Comfort's message is delivered with poignancy and force, and his didacticism is hardly of the censurable sort. The habitual mysticism of his treatment of woman is once more exemplified in this novel, and Berthe Wyndham is a worthy addition to his gallery of consecrated souls. Our old friend Fallows of "Down Among Men" reappears in these pages, and preaches his good old gospel of the cause of the People. As a stylist, Mr. Comfort has never done better work. "His clothing smelled of death; and one morning before the smoke fell, he watched the sun shining upon the pine-clad hills. That moment the thought held him that the pine trees were immortal, and men just the dung of the earth." It is not given to many men to write such English as that.

If Mr. Willem de Veer, the Dutch author of "An Emperor in the Dock," were to set foot on German soil, we tremble at the thought of what would happen to him. The ordinary penalties for *lèse-majesté* would clearly be inadequate, and "something lingering" would have to be devised for his special case. The title of this book arouses pleasurable anticipations, which are, however, not realized, as the author is evidently an amateur, and his yarn is badly written, and devoid of all probability. Such as it is, we may recount it in brief outline. Two Englishmen are fishing in Norway when the war breaks out, and accept the invitation of a Dutch yachtsman to be his guests on the homeward voyage. One of the boat's officers is a German spy, who does his best to cripple the yacht on its way back. Presently it encounters a German cruiser, which gives chase, but soon comes to grief when its career is ended by a mine. The yacht speeds to the rescue of the survivors, and picks up two drowning men, who are taken aboard. One of them is discovered to be "The Disturber of the World's Peace in *propria persona*"; the other is his devoted attaché. The distinguished visitors are locked up, but contrive to break loose from their cabin, and, with the aid

of the German spy already mentioned, seek to gain command of the yacht, incidentally committing murder in the attempt. An impromptu court is organized for the trial of the imperial offender, who is obliged to listen to some very plain speaking about his own character, and who, "with an expression on his face of mingled prussic acid and disdain," replies to his accusers with what one of the children in "The Golden Age" calls "horrid implications." When the subject of his conduct has been thoroughly inquired into by the court, the decision as to whether he shall be set free or hanged as a pirate is decided in favor of clemency, and he is landed at a Dutch port. The treatment of this highly dramatic material is meant to be serious, but it hardly escapes being burlesque. The dock in which the case of this Exalted Person is eventually adjudicated will, we imagine, prove an entirely different affair.

WILLIAM MORTON PAYNE.

#### NOTES ON NEW NOVELS.

Given a good-looking man of New England upbringing, who is afraid of women to the point of avoidance of them, and has no just notion of what to do with them when he has passed the point of avoidance, and "A Reluctant Adam" (Houghton) stands forth in Mr. Sidney Williams's novel of that name. It is a recital of the rather pawky hero's love affairs, from adolescent spooning down to a suddenly acquired and as suddenly dismissed *grande passion* which comes to nothing whatever. Though there remains a feeling that it serves him right, so brief a time and space are allotted this latter episode in the narrative that a sense of disappointment remains. The protagonist seems to be a man without either respect for womankind or the code of a gentleman to keep him out of mischief, and he deserves to have his punishment made more explicit.

"Barbara's Marriages" (Harper), by Mrs. Maude Radford Warren, has been written with the earnest desire to cast light upon the vast problem of love, in and out of marriage. The heroine is of an excellent Virginia family that has somewhat gone to seed. Her first lover is much her elder, and is killed so soon after marriage that she may be said not to have been married at all. Her second lover is as disagreeable a cad as one is likely to meet, who exhibits a supermannish selfishness in his love that makes one wonder why he should have consented to a secret marriage. He is duly divorced; but there is a child to come, of which he is ignorant. The third matrimonial engagement is with a gentleman of Barbara's own class, a lifelong friend. The interest of the book is in the second affair, the last being rather carelessly developed.

The Union of South Africa is intimately treated in Mr. F. E. Mills Young's "Valley of a Thousand Hills" (Lane). A young Englishman seeking a

new career as manager of a cattle-growing estate, and a daughter of the Boers with more education than her parents, play the leading parts. Much of the laxity of living which crops out where widely differing civilizations meet and mingle on frontiers is written into the narrative. The disagreeable part in the story is taken by a young native of English blood who is weak rather than vicious, the hero supplanting him in the affections of the beautiful Dutch girl. The dramatic climax comes with the uprising of the Hindu coolies in Natal, which permits discussion of the racial difficulties almost certain to appear when Asiatics are admitted to Caucasian communities in numbers. The book is admirably put together.

A rare figure is the protagonist of Mrs. Eleanor Atkinson's "Johnny Appleseed" (Harper). That the American wilderness a hundred years ago should have given birth to lives of fine self-sacrifice was to be expected; but here was a man with a sense of social service such as the world is still more than a hundred years away from. Jonathan Chapman was, and must have been, a New Englander. He conceived the idea of going about through the new settlements of the central west and planting appleseeds, that the children of the pioneers might have the joy of orchards. He devoted a life to it, and few lives have been better or more profitably spent. Mrs. Atkinson's pages show much research, and bring to life a figure and a time which should never be forgotten.

In America, such a title as Mr. Oliver Onions has given his new book, "Mushroom Town" (Doran), would mean something in the oil regions, or mining regions, or other newly opened territory, which had grown up in a day,—as Oklahoma City did, for example. In more leisurely Wales, with all the assistance England can afford, it takes thirty years or thereabouts to turn the sleepy village of Llanyglo into a lively and popular seaside resort. How it was done, and what was the effect upon both early inhabitants and promoters, is told with vivacity and discernment. Incidentally one learns a good deal about the Welsh people, who have played an astonishingly small part in English fiction hitherto.

When out of sorts with the world, especially with the world of city-life, such a book as Mr. Walter Pritchard Eaton's "The Idyl of Twin Fires" (Doubleday) may be taken as both a sedative and an alterative. "Twin Fires" is the name a weary instructor in English, escaped to a New England hillside farm, gives to his place on the suggestion of a girl doctor of philology who comes to a neighboring boarding-house. How the old house is made better and lovelier than new, how the landscape is made beautiful, the garden glorified, and the farm made reasonably productive, constitutes half the idyl; the feminine doctor of philology provides the better half.

Given a young American girl of good stock and rustic training and allow an elderly maiden lady of strong will, large means, and excellent social position to take her in tow from purely selfish reasons, and "The Diary of a Beauty" (Lippincott) is likely to come out much as Mrs. Molly Elliot

Seawell records it. Her lovely creature had one bad time, but that was when she temporarily lost her good looks; the world was at her feet the rest of the time, except when she most needed it to be, and then it flatly failed her. Beauty, we learn, is more highly prized in Europe than in America, because of its greater rarity over there.

As a title, "August First" (Scribner) suggests the war; but there is nothing about war in its pages, except the war of a soul with itself. It is the joint work of Mrs. Mary Raymond Shipman Andrews and Mr. Roy Irving Murray, and its chief characters are an anglican curate and an unhappy rich girl. The latter has nearly every trouble that can come with wealth, and the former has the cure of her soul through circumstance. A difficult problem is permitted to solve itself through details not inherent in the problem itself, and it all ends prettily. The book gives curates another valid reason for existing.

#### BRIEFS ON NEW BOOKS.

The new series entitled "The Art and Craft of Letters" (Doran) promises to be, for the most part, authoritative in text, as it is inexpensive and attractive in form. Four little volumes have already been issued: "Satire," by Mr. Gilbert Cannan; "History," by Mr. R. H. Gretton; "The Epic," by Mr. Lancelles Abercrombie; and "Comedy," by Mr. John Palmer. Of these the first is the least satisfactory. Though often happy in its *obiter dicta*, as most critical books are these days, it is too offhand, too slight, too vague, and suggests a lack of background. Much of it is merely celebration of the author of "Erewhon," whose service to English life and letters may be "not less great than that of Boileau to the French." Mr. Abercrombie's study of the epic is much better in all respects: it is closely reasoned, interesting, and sound. Regarding epics "primarily as stages of one continuous development," the author discusses the nature of the epic from the hoary beginnings to our own day. He questions "whether it is really justifiable or profitable to divide epic poetry into the two contrasted departments of 'authentic' and 'literary.'" Avoiding rigid definition, he indicates the nature of the epic by noting that "It must be a story, and the story must be told well and greatly: and whether in the story itself or in the telling of it, significance must be implied." To the process of epic poetry the "Nibelungenlied" contributed "plot in narrative"; the "Argonautica" contributed analytic psychology, and love as one of the primary values of life; Virgil, besides heightening old aims and effects, contributed the expression of "social consciousness" by celebrating the Roman Empire. "In 'Paradise Lost,' the development

of epic poetry culminates, as far as it has yet gone." "After Milton, it seems likely that there is nothing more to be done with objective epic. But Hugo's method, of a connected sequence of separate poems, instead of one continuous poem, may come in here." Mr. Palmer's essay on comedy, though less brilliant than Meredith's, has wider vision. He makes much of the varying sources of laughter. "We laugh," he says, "in different languages." The essay by M. Bergson that has attained such a vogue is "based almost entirely upon the comedies of Molière." These are comedies of "social gesture." They are comedies of "la parfaite raison." But they are not of the same type as English comedy. The Englishman "is incapable of seeing things critically, as a being of simple intelligence, for five minutes together. His feelings intrude." His is the comedy of humor. Shakespeare's "Troilus" and "All's Well" are between the two. Falstaff is representative of English comedy; "Falstaff is not judged: he is accepted. . . . We are asked to become part of his folly." "A national English comedy might conceivably have grown out of Jonson, humanized by Fletcher. But Congreve killed the comedy of 'humours' and the pastoral comedy of pretty feeling, putting in their place something the English have never understood and were unable to continue,"—the comedy of manners. For the present and the future, Mr. Palmer would have English comic writers put aside purely intellectual comedy as alien to their spirit, and, instead, recreate the comedy of humor. Let their model "be Shakespeare's way with Hermia and Rosalind, not Molière's way with the 'Précieuses Ridicules.'" This is sound advice, and it is needed.

*The fallacies of  
"preparedness."*

A capable presentation of the view that military force insures against defeat in war and therefore against having war at all, is contained in the volume entitled "Peace Insurance" (McClurg), by Mr. Richard Stockton, Jr. Of course the writer's fundamental contention is that the United States ought to take out more insurance of this kind than it has done; though he offers no explanation as to why Europe, which has long carried very heavy insurance of this sort, has now so destructive a war upon its hands. The book contends that the Army and Navy are not a burden during peace, and may if properly managed become paying business institutions; that however desirable, arbitration, disarmament, or financial pressure offer no prospect of relief from national rivalries; that the cost of war in

lives, misery, and money has been exaggerated; that there are many compensations for the horrors of war, and that more has been gained than lost in many wars; that the soldier and sailor are often slandered; that military force is not opposed to the interests of the average man; that our past wars show the need for a definite military policy; that the recommendations of the General Staff and of the Naval Board are reasonable and wise. Mr. Stockton deserves praise for the usually dispassionate tenor of his work. He shows considerable respect for Mr. Norman Angell, whom he pronounces "the most practical of pacifists." He has less patience with Dr. Jordan, whom he considers "a dreamer" who is "apparently better acquainted with the military possibilities of the various nations than are the men who, as professional soldiers, make these matters their life study." Following up this thought of professionalism, Mr. Stockton declares it unfortunate that civilian bodies (which must mean the President, the Secretary of War, and Congress, representing the people) should control our military establishments. But he is not at all satisfied with America's military past. He deplores the impression given by our histories that our soldiers in past wars have shown superiority to the enemy. The unhappy result of this teaching is that the nation continues to rely upon volunteers, when the facts of war show that trained troops alone are equal to modern campaigning. Our own past military history, says Mr. Stockton, proves this most conspicuously. "Throughout the entire Revolution, the militia continued to run, desert, mutiny, and generally imperil the welfare of the Thirteen Colonies." And witness Bull Run, in which the volunteer Union army took flight; whereas an army of trained troops might have crushed its opponents and ended the war. That the victorious Confederate army at Bull Run also consisted of volunteers seems to have escaped the writer's notice. But if Mr. Stockton is not satisfied with our military past, he is able to secure much comfort and moral support for his cause from utterances by former Presidents (some of them civilians, by the way), especially Washington. This dependence upon the past is one of the chief points in which those who strive to avert war differ from the militarists. The latter see only war in the past; the civilist (as the anti-militarist chooses to be called) sees a continuous development of law and order and a corresponding objection to war. The militarist finds his warrant in what has been; the civilist in what ought to be and can be if man will but determine to have it so.



*Essays, ethical  
and philosophic.*

Both knowledge and wisdom, both book-learning and acquaintance with life, speak in the pages of Mr. Horace J. Bridges's ethical and philosophic and speculative essays grouped under the general title, "Criticisms of Life: Studies in Faith, Hope, and Despair" (Houghton). Mr. Bridges, English by birth and breeding, but now "a candidate for the citizenship of this Republic," as he declares himself, is the leader of the Ethical Society in Chicago, and his book is to be taken as an earnest endeavor to apply the principles of the Ethical Movement to the several problems, religious and social and moral, which the volume discusses; or, in his own words, "it is in the light of these two principles—the principle of Idealistic Naturalism and the principle of the Supremacy of Ethics—that I have re-examined the special problems dealt with by the writers and thinkers whose works I have used as texts." Lest the occurrence of the word "despair" in his sub-title should mislead, the author explains at the outset that in adducing illustrations of that state of mind "the purpose has been not merely to criticize the doctrines rejected, but to justify faith and hope by destroying the grounds of their opposites." After this and other preliminary remarks the book opens with a study in religious experience, with Francis Thompson's poem, "The Hound of Heaven," as a text, re-enforced by an abundance of apt illustration. Then follow a sharp attack on Mr. Chesterton as a theologian, a scorching criticism of Professor Haeckel's philosophy of the universe, a calmly rational consideration of Sir Oliver Lodge's famous Presidential Address, of two years ago, before the British Association for the Advancement of Science, a critical review of "The Inside of the Cup," a strong protest against the "new morality" advocated in the writings of Miss Ellen Key and Mr. Bernard Shaw, an arraignment of M. Maeterlinck and Colonel Ingersoll for daring to maintain the justifiability of suicide in certain circumstances, a panegyric on Captain Scott, and a brief epilogue on the European war. Notable amid other pronounced features of the book is the author's disapproval of Mr. Chesterton as an argumentative writer; he is "the supreme genius of inaccuracy," as we are assured more than once, in varying terms, both in the chapter devoted to him and elsewhere. But, by a sort of nemesis familiar to those who have studied the habits of that two-edged sword called criticism, the critic himself falls into the trap of inaccuracy and exaggeration in the very act of accusing the other of those failings. For

instance, he speaks of Mr. Chesterton's astonishing and not always admirable productivity thus: "We find him every week in the 'Illustrated London News' and the London 'Daily Herald' . . . and almost every month in almost every magazine"—which is obviously untrue as well as impossible even in the case of that inexhaustible genius. In general, however, Mr. Bridges is temperate as well as agreeably readable; his sanity and sweet reasonableness are qualities of which we cannot have too much in these days; and it is to be hoped his book will have the wide reading it so richly deserves.

*Disraeli during  
the decade  
1846-1855.*

The revival of interest in the problems of the British Empire, which came in the last quarter of the nineteenth century and which has been especially prominent in English politics since the great struggle with the Boers, has naturally turned the thoughts of Englishmen back to the statesman who more than any other Prime Minister strove to enlarge the dominions of England over the seas. It was found to the regret of many that no adequate biography had been written of Benjamin Disraeli, that no author had ever attempted to trace the development of the seemingly contradictory principles of his political philosophy. A few years ago Mr. Murray, the English publisher, undertook to bring out such a work, the writing of which was to be done by Mr. W. F. Monypenny, a young journalist who had achieved great distinction in his profession. Two volumes appeared in due time, carrying the narrative down to 1846. "When Mr. Monypenny was completing for the press the second volume of this biography his health was rapidly failing, and he died ten days after its publication." Mr. George Earle Buckle, at one time editor of the London "Times," assisted the author in putting his last volume through the press, and to him the publishers have assigned the task of completing the biography. Volume III., which has recently appeared, is therefore almost entirely Mr. Buckle's work; Mr. Monypenny had collected and sifted a large amount of materials, but he left only one chapter completely written—an analysis of Disraeli's novel "Tancred." Mr. Buckle has followed faithfully the plan originally adopted; to a large extent the documents, as in the earlier volumes, are allowed to tell their own story; but on the whole, Mr. Buckle maintains a better proportion between documents and narrative. Like his predecessor, he writes from a Tory viewpoint. The new volume covers the period from 1846 to 1855, the period of Disraeli's rise to leadership



among the protectionist Tories and of his successful effort to reshape Toryism along broader conservative lines. The most notable feature of Mr. Buckle's study, aside from a detailed history of protectionism in its decline, is his defence of Disraeli against the charge that he was insincere when he came forward as the champion of the corn laws. The author believes that he was thoroughly honest in his support of the agrarian interests, but that he regarded protection as an expedient, not a principle, and that he abandoned it because he realized that England was done with corn laws. Lord Derby, who was Disraeli's chief, is treated with some severity; Mr. Buckle finds him lacking in foresight and especially in political courage. The volume contains some discussion of personal matters, but on the whole it is chiefly a history of Disraeli's activities in parliament and of English politics generally during the period under review. The original plan was to complete the biography in three volumes; three have now appeared, and Disraeli has scarcely been launched upon his great career. Unless some different plan is adopted for the remainder of the work, we may look for at least three volumes more. (Macmillan.)

*The protection  
of wild life.*

In his book entitled "Wild Life Conservation in Theory and Practice" (Yale University Press) Dr. William T. Hornaday has brought together the substance of a series of lectures delivered in 1914 before the Forest School of Yale University. Mr. Frederic C. Walcott has added a chapter on private game preserves as factors in conservation, and a useful bibliography of the more recent works on wild birds with special reference to game preserves and the protection and propagation of game. Dr. Hornaday, in his noble fight on behalf of the wild life of America, has realized the importance of awakening the interest of the universities. "What is needed," he says, "and now demanded of professors and teachers in all our universities, colleges, normal schools, and high schools, is vigorous and persistent teaching of the ways and means that can successfully be employed in the wholesale manufacture of public sentiment in behalf of the rational and effective protection of wild life." In emphasizing the vital importance of conservation, from an economic even more than from a sentimental standpoint, Dr. Hornaday offers encouragement to further effort by setting forth what has already been accomplished by a comparatively small body of earnest-minded men and women. This work may be summarized as follows: (1) seventy per cent of the

killing of non-game-birds has been stopped; (2) the killing of game has been restricted to open seasons, which have steadily been made shorter; (3) long close seasons, usually for five years, have been extended to a very few species threatened with local extinction; (4) the sale of game has been prohibited in seventeen states; (5) the importation of wild birds' plumage for millinery and the use of native birds as hat ornaments have been completely suppressed; (6) the creation of a large number of national and state game-preserves and bird refuges has been brought about; (7) a partial suppression of the use of extra-deadly firearms in killing birds has been effected; (8) the enactment of a law placing all our 610 species of migratory birds under the protection of the federal government has been secured. Dr. Hornaday's book should do much to widen and deepen the interest in the protection of our wild life, and particularly the saving from imminent extermination of several important species.

*Confessions  
of Frederick  
the Great.*

A timely publication is Messrs. Putnam's reprint of "The Confessions of Frederick the Great," edited by Mr. Douglas Sladen, with a "Foreword" by Mr. George Haven Putnam, and a translation of Treitschke's "Life of Frederick the Great" appended. If today's interpretation of the "Confessions" is different from that which historical criticism would have accorded it a year ago, this difference shows how even criticism must bear its burdens in the face of upsetting facts. Mr. Sladen explains that Carlyle's "million words" are too many for the curious of these days: a smaller book about Frederick has its place. The text of the "Confessions" is taken from an eighteenth century translation, and one regrets that Mr. Sladen did not tell us about the text of Frederick's original,—whether it is included in the Berlin edition of his works, and what those editors said of it. No one can hope to write of Frederick with authority who has not made himself familiar with that remarkable set of books. That Mr. Sladen is not ignorant of the collected edition is evident in his criticism of Treitschke's praise of Frederick's "Anti-Machiavell," as indicating views long held by Frederick, presumably after he came to the throne. Mr. Sladen might have added that the "Anti-Machiavell" was written before the invasion of Silesia gave the lie to all that was genuinely noble in the earlier writings of the Crown Prince. It would be unfair to satisfy curiosity by quoting from the "Confessions"; they are worth reading, and one may duti-

fully record a sense of loathing at the doctrines they reveal. Mr. Putnam's "Foreword" prepares the reader for the political purpose of the "Life of Frederick the Great" by Treitschke. This is the work of what one may call the Historian-Laureate of the Hohenzollerns. It is small wonder, after the testimony of such foreigners as Macaulay and Carlyle, that a scholar of the Court should try to outdo the hero-worship of Frederick. But nothing in Treitschke reaches the level of Macaulay's paragraph describing Frederick's unification of the Germans. One may indeed acquit the Germans of having originated the Prussian epic: the stuff of Prussian history was first made eloquent for all time by these masters of English prose. And it is significant that no complete collection of Frederick's writings was made until some years after the appearance of Macaulay's brilliant essay.

*Lesser-known  
builders of the  
Panama Canal.*

Mr. Theodore P. Shonts sowed, and Colonel George W. Goethals reaped; the Second Isthmian Commission labored, and the Third Isthmian Commission entered into its labors. Such, in brief, is the burden of Mr. W. Leon Pepperman's argument in "Who Built the Panama Canal?" (Dutton), the story of the big ditch as told by the Chief of Office of Administration of the Second Isthmian Canal Commission. Naturally enough the hero of the Panama Canal is, to most of us, he who carried the great engineering enterprise to a triumphant termination; and almost without exception the published accounts of that undertaking ascribe the glory to the present Governor of the Canal Zone, whom in this season of national rejoicing over the completion of the mammoth task all are eager to honor with the recognition he unquestionably deserves. Hence there is room, and to spare, in the book-world for a volume calling attention to the man who, as one of the engineers expressed it in speaking of Mr. Shonts and those under him, "built the machine and started it going, and then gave the handle to Goethals, who turned the crank and ground out the results." Mr. John F. Stevens, Chief Engineer under Mr. Shonts, is also duly honored in Mr. Pepperman's pages, and, still further to discharge a neglected duty, the abortive efforts of the French to cut the western continent in two are made to appear of vast though commonly unrecognized importance. In fact, the author contends that "the three controlling factors in the final construction of the waterway across the Isthmus of Panama were the French, Theodore Roosevelt, and the railroad men," the

chief of the last-named being, of course, Mr. Shonts. Noteworthy on its artistic side are the book's reproductions of Mr. Joseph Pennell's deservedly famous pictures of Panama Canal scenes. To these are added good portraits of the chief architects of the great work. Mr. Pepperman's book was needed to help round out the story of the big canal.

*Mr. Markham's  
latest volume  
of verse.*

There is a lilt and rush of melody in much of the recent verse of Mr. Edwin Markham, now collected under the title of "The Shoes of Happiness, and Other Poems" (Doubleday), which make the worm-eaten lines of the "new" poets seem shabby by contrast. Witness this from "Virgilia":

"What was I back in the world's first wonder!—  
An elf-child found on an ocean reef,  
A sea-child nursed by the surge and thunder  
And marked for the lyric grief."

Or this from its sequel, "The Crowning Hour":

"We are caught in the coil of a God's romance—  
We come from old worlds and we go afar:  
I have missed you again in the Earth's wild  
chances—  
Now to another star!"

The poet is represented in various moods. Best of the narrative verse is "The Juggler of Touraine," the juggler being described as a jolly punchinello trotting out on tipsy stilts from a strange old mediæval legend of the Madonna. The title poem is rich in imagery; it is otherwise adequate in the main, but it leaves the suggestion that the search for the blue flower, the blue bird, the shoes of the shoeless beggar, or whatever the symbol, is not the theme, for Mr. Markham at least, that will most nobly "shake the soul and let the glory out." Nor do the songs of war and peace, of social vision, of religion, strike depths as unerringly as do those of love and youth. Of unusual distinction is "Villon: He Still Complaineth of His Piteous Plight," for there is more than the cynic's philosophy about the vagaries of fortune in the recurring last line of each stanza of the poem, which begins as follows:

"Here am I now in a piteous plight,  
Doused and dour in a hell, you see;  
For I slipt and fell in the mortal fight;  
I was one, but the fates were three!"

*Cogent reasons  
for not drinking.*

A pity it is that those who would most benefit by a thoughtful and fair-minded reading of Dr. Joseph H. Crooker's book, "Shall I Drink?" (Pilgrim Press) are the very ones least likely to give it even a glance. Its arguments, supported by the best of medical and penological

and other competent authority, against the use of alcoholic liquors are so obvious as well as unanswerable that the only wonder is they should have to be stated at all. But it has long been a self-evident truth that men are governed, not by their reason, but by their feelings; and hence it is that all the world does not eagerly accept and profit by such convincing demonstrations of its folly as this from Dr. Crooker. Without fanaticism he urges the desirability, from almost every point of view, of having nothing to do with alcoholic drinks, marshalling his facts and figures and other instruments of persuasion, or dissuasion, in ten well-considered chapters, beginning with the ancient origin of what he calls "the drink superstition," proceeding with a calm examination of all that can be said in favor of a more or less restricted indulgence in intoxicants, exposing the failure of even the famous Gothenburg system and showing that "liquor selling and liquor drinking can no more be made harmless than gambling and leprosy," and concluding with an encouraging survey of present "signs of promise." Sixteen copyrighted charts of the Scientific Temperance Federation are inserted by permission as a graphic aid to the enforcement of the argument against drink.

*The most interesting of wild animals.*

No subject of natural history offers a more fascinating field for study than the life-history of the American beaver. The beaver has probably been the subject of more pure fiction than any other known animal; yet when one has read such a book as Mr. A. Radclyffe Dugmore's "Romance of the Beaver" (Lippincott), in which every statement is supported by indisputable evidence, generally the result of the author's own painstaking observations, one is left with the feeling that the true life of the beaver is quite as wonderful as the fictitious exploits with which the industrious little animal is credited in some of our early narratives. Mr. Dugmore makes no more ambitious claim for his book than that he has tried to keep the subject free from exaggeration and technicalities. He has done that, and a good deal more. He has brought together an extraordinary mass of material relating to the life, habits, and wonderful engineering feats of the beaver; he has presented this material in a most attractive and convincing way, and he has illustrated every point with a photograph or an original drawing. Incidentally he makes a strong plea for the protection of "the most interesting animal to-day extant." The book makes a welcome addition to the scanty literature on the beaver.

#### NOTES.

"The Socialist and the War," by Mr. William English Walling, is a volume announced for April issue by Messrs. Holt.

Two novels scheduled for publication this month by Messrs. Putnam are Miss Ethel M. Dell's "The Keeper of the Door" and Miss Leslie Moore's "The Jester."

Mr. Ernest Rhys has prepared a biographical sketch of Rabindranath Tagore, his ideals, achievements, and ambitions, which Messrs. Macmillan will publish.

Baron de Kusel (Bey), formerly controller general of Egyptian customs, has written a volume of reminiscences which will be issued by Messrs. John Lane Co.

A book on "Methods and Aims in the Study of Literature," by Professor Lane Cooper of Cornell University, is soon to appear with Messrs. Ginn & Co.'s imprint.

"The Little Man, and Other Satires," studies of various phases and types of modern society by Mr. John Galsworthy, is promised for early issue by Messrs. Scribner.

M. Pierre Berger's study of "William Blake: His Mysticism and Poetry," which has attracted much attention in France, is soon to appear in an English translation made by Mr. D. H. Conner.

In his forthcoming volume on "Arms and the Race," Professor R. M. Johnston shows the difficulties in the way of disarmament and considers, as a matter of history, the effect of war upon nations.

The first book dealing with the author of "Erewhon" is soon to appear in Mr. Gilbert Cannan's "Samuel Butler: A Critical Study." It would be edifying to have Butler's own comments on this enterprise.

A new volume of Mr. L. P. Jacks's stimulating essays is soon to be published under the title, "Urgent Themes." Mr. Jacks is editor of "The Hibbert Journal," and the author of several previously published books.

During the month Colonel S. B. Steele's "Forty Years in Canada," the record of a frontiersman and soldier, will be issued by Messrs. Dodd, Mead & Co. The Rt. Hon. Lord Stratheona has written an introduction for the volume.

Mr. A. C. Benson's memoir of his brother, Monsignor Benson, soon to be published under the title "Hugh," is not intended as a formal and finished biography. It was only written "to fix scenes and memories before they suffered from any dim obliteration of time."

Mrs. Hugh Fraser, whose several volumes of "Reminiscences of a Diplomatist's Wife" have been widely read and enjoyed, will give us some additional chapters of autobiography in a book entitled "Seven Years on the Pacific Slope," to appear during the spring.

The first volumes to appear in the "New Poetry Series," announced by the Houghton Mifflin Co., are the following: "Irradiations," by Mr. John

Gould Fletcher; "Japanese Lyrics," by Lafcadio Hearn; "The Winnowing Fan," by Mr. Lawrence Binyon; and an anthology, "Some Imagiste Poets."

An autobiographical "Revery on My Childhood and Youth," by Mr. W. B. Yeats, is likely to prove one of the most interesting publications of the season. The volume will bear the imprint of the Cuala Press of Dublin. We note also the announcement of an impending critical study of Mr. Yeats, from the pen of Mr. Forrest Reid.

Mr. Albert Bigelow Paine is preparing to compile a collection of Mark Twain's letters, which Messrs. Harper will publish. In his recent biography he was forced to restrict the inclusion of any correspondence of Twain to such letters as illuminated the text, but now his aim is to print all the available correspondence which will come into his hands.

Professor Gilbert Murray's "The Stoic Philosophy," to be published this month, is the sixth of the memorial lectures founded in memory of Moncure D. Conway, and delivered annually at South Place Institute. The five preceding lecturers were Mr. J. M. Robertson, Mr. Norman Angell, Mr. H. W. Nevins, Mr. William Archer, and Mr. John Russell.

Still another series (the third) of monographs on prominent writers of the day is announced by a London publisher. It will bear the general title, "Studies of Living Authors," and in the first three volumes to appear Mr. H. G. Wells will be dealt with by Mr. R. W. Talbot Cox, Mr. Arnold Bennett by Professor J. R. Skemp, and M. Anatole France by Mr. Geoffrey Cookson. The books will be full-length studies, rather than brief outlines.

A ten-volume translation of the most important works of Martin Luther, from the Ninety-five Theses of 1517 until his death, is announced by Messrs. A. J. Holman Co., of Philadelphia. Each volume will be provided with an introduction and explanatory notes. The translation has been done by scholars who have devoted the past five years to a study of Luther's treatises, and the work aims to reveal the reformer in all his many-sided activity. The first volume of the set will appear this month.

Indiana librarians, as is announced in the "Library Occurrent" of the Public Library Commission of Indiana, are advocating the passage, by their State legislature, of a librarians' licensing bill authorizing the appointment, by the Commission, of a board of library examiners "whose duty it shall be to establish grades, hold examinations, and accredit library schools." The examiners are to be four in number and to serve, after the system is well started, four years each, without pay, and with one vacancy to fill every year.

For the volume entitled "Brontë Poems: Selections from the Poetry of Charlotte, Emily, Anne, and Branwell Brontë, including Some Poems Hitherto Unprinted," which is now nearly ready for publication, the editor, Mr. A. C. Benson, has laid under contribution all the poems hitherto printed. The object has been to make accessible for the first time in one volume all the best poetical work of the Brontë family. Each of the sisters is included in

the pieces now first published. Reproductions of the recently discovered portraits of the sisters and facsimile MSS. are also included.

The "Reminiscences and Letters of Sir Robert Ball," edited by his son, Mr. W. Valentine Ball, will appear at once in England. The reminiscences were begun by Sir Robert Ball some years before his death toward the end of 1913, but failing health prevented him from completing the work. In revising and editing the material at his father's request, Mr. Ball has interwoven letters to and from many distinguished correspondents, and added the personal recollections, among others, of his uncle, Sir Charles Ball, and Sir Joseph Larmor; while Professor E. T. Whittaker has contributed an appendix dealing with Sir Robert's mathematical work.

One of our most noted English scholars, Professor Thomas R. Lounsbury of Yale, died April 9 at New Haven. Born at Ovid, N. Y., January 1, 1838, he was graduated in 1859 from the college to which he gave the best of his energies and talents for nearly the rest of his life. Literary work of a humble sort occupied the two years following his graduation; then came three years of military service in the Civil War; five years after its close he became instructor in English at the Sheffield Scientific School of Yale University, and from 1871 we find him holding a professorship of the English Language and Literature. He was librarian of the Sheffield Scientific School from 1873 to 1906, and had been Professor Emeritus after the latter date. His membership in the American Academy of Arts and Letters, and in other learned societies, bore witness to his scholarship and repute. Apart from his well-known Chaucerian and Shakespearean and linguistic writings, which hardly need to be enumerated here, he made not many contributions to literature, but will be remembered for his biography of James Fenimore Cooper in the "American Men of Letters" series; and not very long before he died he published some lectures on "The Early Literary Career of Robert Browning." He had also edited the complete works of Charles Dudley Warner, with biographical introduction. Vigor and independence distinguished his work as a writer—even to the point of espousing the spelling-reform heresy.

#### LIST OF NEW BOOKS.

[The following list, containing 58 titles, includes books received by THE DIAL since its last issue.]

##### GENERAL LITERATURE.

- Letters to a Friend:** Written to Mrs. Ezra S. Carr. 1866-1879. By John Muir. 12mo, 194 pages. Houghton Mifflin Co. \$3. net.
- R. L. Stevenson: A Critical Study.** By Frank Swinnerton. With photogravure frontispiece. 8vo, 216 pages. Mitchell Kennerley. \$2.50 net.
- The English Essay and Essayists.** By Hugh Walker. LL.D. "Channels of English Literature." 8vo, 343 pages. E. P. Dutton & Co. \$1.50 net.
- James Russell Lowell as a Critic.** By Joseph J. Reilly, Ph.D. 12mo, 228 pages. G. P. Putnam's Sons. \$1.25 net.
- King Albert's Book: A Tribute to the Belgian King and People from Representative Men and Women throughout the World.** Illustrated in photogravure and color, large 8vo, 188 pages. Hearst's International Library Co. \$1.50 net.

## HISTORY AND BIOGRAPHY.

- The French in the Heart of America.** By John Finley. 8vo, 431 pages. Charles Scribner's Sons. \$2.50 net.
- Memories and Musings.** By John Widdicombe. Illustrated, 8vo, 492 pages. E. P. Dutton & Co. \$4. net.
- My Life Out of Prison.** By Donald Lowrie. 12mo, 345 pages. Mitchell Kennerley. \$1.50 net.
- Narrative of Johann Carl Buettauer in the American Revolution.** With frontispiece in color, large 8vo, 69 pages. New York: Charles F. Heartman.
- The Solitaires of the Sambuca.** By Daniel Mauldley; with prefatory note by Montgomery Carmichael. Illustrated, 12mo, 252 pages. E. P. Dutton & Co. \$2. net.
- Letters Written by Ebenezer Huntington during the American Revolution.** With portrait, large 8vo, 112 pages. New York: Charles F. Heartman.

## DRAMA AND VERSE.

- Poems.** By Maurice Maeterlinck; done into English verse by Bernard Miall. 12mo, 131 pages. Dodd, Mead & Co. \$1.25 net.
- The Garden of Paradise.** By Edward Sheldon. With frontispiece, 12mo, 244 pages. Macmillan Co. \$1.25 net.
- Selections from Catullus.** Translated into English verse, with an introduction on the theory of translation, by Mary Stewart. 12mo, 71 pages. Richard G. Badger. \$1. net.
- Verse.** By Vance Thompson. With portrait, 12mo, 50 pages. Mitchell Kennerley. \$1. net.

## FICTION.

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## A COMMODITY OF GOOD NAMES.

Language is all names. Nouns, of course, are the names of persons or things; adjectives and adverbs are the names of qualities; verbs the names of actions. If you say "John ran a mile briskly" you are simply naming first the person, second the kind of action he indulged in, third the division of space he covered, and fourth the way in which he did it. Pronouns are simply signs substituted for names to obviate their repetition. Thus we say: "John went to his house" instead of "John went to John's house." The articles, conjunctions, and prepositions are more abstract, but they are merely a thin cement to hold together the name-bricks of language.

To name is the poet's trade; but collective humanity has been at work at it from the beginning, naming and re-naming, forming airy symbols for the realities of the world. All the languages and dialects are its attempts at piecing together images so they can be passed from mind to mind. And the vast web so fabricated is ready to the hand of the still more definitely purposed poet or prose writer to cut up into garments for the creations of his imagination. Language is the exercise of the world before it becomes the skill of one or a score or a hundred; just as myriads of minute insects contribute to the building of a coral reef before palms and cocoanut trees can wave their fronds above the sea.

As far as permanency is concerned, the anonymous haphazard naming of the multitude may outlast most of the labored work of the poet. It does not write on paper or parchment, but on the face of the earth—on places, houses, waters, woods. A good percentage of territorial names must have been originally the work of fancy; they were appellations which had a meaning of honor, irony, contempt. In a desert island story, when the shipwrecked people have mapped out their domain, they proceed to give names to the various places, such as Cape Fear, Bay of Good Hope, Snug Harbor, and so forth. This has probably been the method of the world in general. The nomenclature reflects the mood of the discoverers, as in Bret Harte's country with its Dead

Man's Gulch and Roaring Camp and the like. In earlier days the territorial appellations became the names of the persons who dwelt in such places; so people were called Ford, Field, Wood, and innumerable other name words. In fact, though that collective poet, the world, is continually at work at language or naming, its efforts in personal nomenclature display a certain poverty of invention. There are said to be only three names to-day in Wales, which we suppose are Jones, Lloyd, and Llewellyn. China has proportionally even fewer surnames; and most modern races betray the same narrowing of this kind of nomenclature, as though humanity had grown weary of marking out its innumerable children.

One of the ways in which humanity has particularly exercised its naming faculty is in the designations given to homes, and more especially inns. The inn names throughout England are a delight to the student of the grotesque, the bizarre, the unexpected. A list ought to be compiled of them as a work of national humor. Excluding the various "Arms" and "King's Heads" and "Saracen Heads," there are a multitude of inn signs ranging from the quaint to the inexplicably queer. Pretty nearly all the animals, existent or imaginary, have lent their names and painted semblances to these signs. There is—or was—"The Mermaid," "The Griffin," "The Elephant," "The White Hart," "The Boar's Head," "The Three Cranes in the Vintry." There are a great many trios,—“The Three Angels,” “The Three Tuns,” “The Three Nuns,” “The Three Cups,” and so forth. “The Goose and the Gridiron” is understandable; and “The Bull and the Gate” is supposed to be a corruption of Boulogne Gate. But what does “The Salutation and the Cat” mean, or the “The Cock and the Bottle”? Our American inns have rarely such picturesque names as the English, though we know of one in Jersey called “The Blazing Rag.”

Speaking of the supposed monotony of nomenclature in Wales to-day, we are reminded of Matthew Arnold's remarks about the lofty and penetrating beauty of the ancient Welsh and Cornish names,—Tintagel, Caernarvon, and others. We used to think that there was something of this “large utterance” in the American Indian names; Pocahontas, Powhatan, Manhattan, Mohawk, Pawnee, have a high order of style about them. But too many Indian names are composed of grunts and gut-

turals. There is a place in Pennsylvania called Wapwallopen; translated, this means Warrior's Rest, which is pretty enough. Then there are Mauch Chunk, Manuka Chunk, Tamenend, Wissahickon—none of which would seem to be conceived in the style of great poetry.

It is a sign of genius when a writer is as much concerned in the selection of his names as in the ordering of other words. Just what makes the names appropriate or beautiful would be difficult to say. Euphony counts for much, association for much. But after all, it is more or less of a mystery why Pembroke should be a beautiful name and Hodgins an ugly one; why Beatrice should be noble and graceful, and Sophronisba a trifle ridiculous. The taste of the best judges decides, and the world comes around to their opinion. There are three great divisions of names in fiction, and the appropriate and beautiful form the first. These, perhaps, give a writer the least trouble. He has simply to select from the large stock which use has approved. How much of the effect of Horace's Odes is due to the lovely Greek and Latin female names which they enshrine! We must brighten up our page with some of them,—Lydia, Lalage. Myrtale, Phryne, Glycera, Terentia, Cynara, Chloe, Pyrrha, Leuconoe, Tyndaris, Barine. Asteria. Such names have the perfection of the classic world. They sound like fountains rippling over marble; they gleam like moonlight in old gardens. The names of Shakespeare's girls are far more richly colored, are wilder, more full of romance. Rosalind, Juliet, Viola, Miranda, Perdita, Portia, Beatrice. Imogen,—these are double roses compared with the Latin poet's simpler flowers. Shakespeare was equally fortunate in his men's names. In his historic plays he came into the inheritance of the Norman-English nomenclature, than which there has never been anything more impressive. In his other plays an almost infallible taste guided him in his selection of names. Sometimes, indeed, we think he picked out stories for the sake of the names. His first child, born before he left Stratford, was named Hamnet. Was he already brooding over the Danish Prince, or did he choose that subject because of his son? Scott, also, came into a commodity of good names: Waverley (who almost gave his name to an epoch), Redgauntlet, Montrose, Douglas, Marmion. Surely names were more splendid in those old days than now,—they were like banners flung upon

the air. The old lady who thrilled at the sound of the blessed name Mesopotamia was certainly not alone in her love for lofty appellations. And when names are concatenated in poetry, as they are in passages of Milton, Marlowe, Scott, they can move most readers still by their inspiring harmony. To the English lyric poets, names are almost the captain jewels in their carcanets of words. Lovelace, Burns, Shelley, Tennyson, all lift up single names until they glow like stars. Landor's immortality is perhaps best assured by the eight lines which exhale the fragrance of that perfect name, Rose Aylmer.

The second division of fiction names is that of the perfectly characteristic; and here the writer has to labor terribly. We are told how Balzac used to ride around Paris studying the shop signs, in search of a name for some character he had in mind. Dickens turned and twisted his names, until by some subtle instinct he recognized that he had the right one. When this did arrive it was a stroke of genius; it was half the battle. It was like adding the necessary chemical to a solution,—the character was the precipitate. Would it be possible to imagine Sairey Gamp, Dick Swiveller, the Wellers, Micawber, or Pecksniff under other names? It is hardly necessary to read the novels to have some idea of these personages. At their very best, such names become proverbial. Don Quixote's name has been made into a noun and an adjective. Shandyism is the label of a certain quality of humor. The Pickwickian sense excuses everything. Here, again, the reason for the fitness of the cognomen is a mystery. Why should Quilp be the pre-ordained name for Dickens's funniest fiend? Why should "My Uncle Toby" express so much of simplicity and good nature?

The third species of names in fiction are those exploited in the "comedy of humor." Compared with the perfectly characteristic ones, they are like a ready-made suit of clothes beside one made to order. They are created by simply labelling your personage with the name of a certain quality. He is introduced as the embodiment of an abstract idea. It is an easy way to give a character a start in life; and if he or she wakes up and becomes a real human being, there is no great harm in it. The great successes in the characteristic nomenclature of humor, they are many. For they not only pervade the old comedy from Ben Jonson

down to Sheridan, but Shakespeare, the great essayists, and the novelists are full of them. In Shakespeare, side by side with such characteristic cognomens as Falstaff, Caliban, Mrs. Quickly, we have Pistol, Sir Toby Belch, Shallow, and Slender. A vast number of the people in Scott, Dickens, and the lesser novelists have artificial names of this kind.

It may be objected that we are making a great deal out of nothings,—that names are mere airy breath and have no reality or fitness or prophecy in them. The Neo-Platonists made the Logos, the word, the beginning of everything. The hero of Poe's story, "The Power of Words," breathes a new star into words simply by naming it. We think there is hardly any reform which would work more good in the world than one by which the whole race would gradually come to possess appropriately beautiful or majestic names. However, there is always a danger that the christening may come to naught. Miss Mitford tells a story of a couple named Rose. They had a daughter whom they thought it would be poetical to name Wild. This did very well until she grew up and married a man named Bull.

CHARLES LEONARD MOORE.

#### CASUAL COMMENT.

ONE WHO LIVED THE LIFE OF A POET, faithful in thought and word and deed to a poet's ideals, has lately passed from among us with little public demonstration of grief at his going. Those who have read Mrs. John Albee's "Mountain Playmates" will retain pleasant memories of the poet and nature-lover whose name, with that of his wife, has made Pequaket, in the New Hampshire hills, a place of peculiar interest and charm on the map of New England; for here has been the Albees' summer home, as also at times their winter home, and here both books and Abnakee rugs have been called into being in a memorable manner, concerning which there will be found some notable chapters in "The Gleam," from Mrs. Albee's pen. Mr. Albee's books include "Literary Art," "Poems," "Newcastle, Historic and Picturesque," "Prose Idylls," "Remembrances of Emerson," "Lake Chocorua," "Confessions of Boyhood," and a life of Henry Dexter, the sculptor. He was born at Bellingham, Mass., April 3, 1833, was educated at Phillips Academy, Andover, and the Harvard Divinity School, and preached for a short time—long enough to discover that he had greater aptitude for poetry than for pul-

pit-pounding — after which he lived for many years at Newcastle, an island settlement off the coast of New Hampshire near Portsmouth; and it is this little place that he has celebrated in one of the most attractive of town histories, a work which his friend Mr. Sanborn, of Concord, speaks of as "more resembling Hesiod's recollections of Ascrea than Felt's 'Annals of Salem.'" His debt to Emerson, a kindred soul who like himself had found the pulpit untenable, may be partly learned from the fifth book in the foregoing list. The poet's later years were years of painful illness, cheerfully borne, of enforced seclusion, submitted to with contentment, though the recluse enjoyed society and was fitted to be its ornament, of failure to reap any adequate fruits from his literary industry, but of no departure, through it all, from the modest dignity of bearing becoming one who was, in the best sense of that term, the captain of his soul.

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THE FOUNT OF FICTIVE TEARS, in which the sane and sensible Katie Willows was not wont to dabble, has nevertheless a certain undeniable charm for many other equally normal and healthy representatives of young girlhood. Juvenile readers take their fiction in tremendous earnest, and rather resent than enjoy any appeal to their still undeveloped sense of humor. Those who have had experience in reading or telling stories to children will appreciate an article in the current "Library Journal" on "The Foreign Child and the Book," by Miss Aniela Poray, who evidently knows whereof she writes. "Both boys and girls," she has observed, "care very little for humor in their reading, for it hardly comes in their scheme of life. A common request from girls is for weepy stories. They like 'Sara Crewe' for many reasons, but the fact that it is sad and pathetic is the greatest attraction. When books of appealing human sympathies can be found which combine also literary merit, all is well; but when this craving for weepiness seeks satisfaction in such lollipop books as those of Nina Rhoades, the librarian has a hard task before her. It is not easy to persuade and convince the little girl that not having Nina Rhoades there may be something else that she would like as well. With apologies to Dickens, I found him an excellent alternate for Nina Rhoades and others of her kind. The stories of little Paul Dombey, David Copperfield, Oliver Twist, and Little Nell are pathetic, and the strange English setting is forgotten in the meeting of a familiar type." With both boys and girls of foreign extraction this authority has found Lincoln to be a prime favorite in biography.

"They have reverence akin to awe for Washington, they admire the military prowess of Dewey or Grant, but Lincoln they love." There is certainly no morbid craving for the lachrymose in the small boy's eagerness for a new book about Lincoln, which when he has found and read with approval he recommends to the other boys with a "Gee, it's great!"

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GERMANY'S APPRECIATION OF SHAKESPEARE seems not to have suffered very much from her present rupture with Shakespeare's country. When the "Tageblatt" of Berlin not long ago solicited the opinion of German scholars and men of letters as to what books were best adapted to current tastes and needs, the author to receive the most votes was found to be Shakespeare. His "Henry V." led the list, and it is worth noting that it was immediately followed by three other English works, — Sir Sidney Lee's "Life of Edward VII.," Seeley's account of "The Expansion of England," and McCarthy's "History of Our Own Times." German interest, naturally a somewhat malevolent interest just now, in the three last-named works is not hard to understand; but in German admiration for the spirited historical drama mentioned above one sees something very different. In the Bishop of Ely's exhortation to the young monarch beginning, "Awake remembrance of these valiant dead And with your puissant arm renew their feats: You are their heir; you sit upon their throne,"

it is not difficult to shift the scene and imagine the apostrophe addressed to the heir of the Great Elector, of Frederick II., and of William I., especially as the purpose of the appeal is to arouse the king to war against France. As was declared by Professor Brandl of the University of Berlin, this play is an inspiring thing to read when there comes the call to arms. He is further reported as saying: "All that Shakespeare says of his Henry is applicable to our Kaiser, and the aggressive humor with which he treats the French does particular good in these days." German scholarship has spent itself so unsparingly on Shakespeare study that no one can fairly begrudge the Germans such comfort as they can in present trials derive from his pages. It even appeals to the sense of humor to find them turning to their own use against England the greatest of England's poets.

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THE READING OF SCHOOL CHILDREN tends to become, in these opening days of the ever-inviting outdoor season, a negligible quantity: and this is in great part as it should be. Still the problem of how to bring together at the psychological moment the child and the book

he most needs loses none of its importance with the shifting of the seasons. At the Library School in Albany, as explained in the current record of things accomplished there during the past year, added attention is given to this question in a newly established "library institute open only to district superintendents of schools." This is one branch merely of the regular summer activity of the New York State Library School, and the sessions were attended by thirty-one superintendents, who took an energetic part in the discussions and showed a genuine interest in the topics discussed. What aid the State gives toward the furnishing of small school libraries was learned in detail by those attending; and, further, as we are informed, "an important feature was an exhibit, classified by grades, of several hundred books suitable for the first eight school grades. The practical character of this exhibit was shown by the fact that a number of those in attendance used it as a partial basis for books to be recommended for purchase during the coming year." Among the lectures delivered are to be noted several on such generally interesting themes as "What is Education and Who are Educated?" "The School Library in Agricultural Education," and "Selection of Historical Material for Schools," while to those who delight in technicalities were offered instructive talks on "Some Essentials of Cataloguing," "Classification of School Libraries," and kindred subjects.

THE IMPROBABILITIES AND IMPOSSIBILITIES OF FICTION surely need not be so numerous and so glaring as they are. Creative authorship is not incompatible with some degree of critical sagacity even in regard to one's own inspirations. Why should Trollope, to cite an old and familiar instance, allow himself such absurdities as are encountered in his description of the pecuniary embarrassments of the hero of "Ralph the Heir"? Ralph Newton, a young man of twenty-seven, has but recently run through the greater part of a considerable fortune, and is reduced to the necessity of asking credit from the tradesmen with whom he deals. To his boot-maker he is represented to be in debt to the extent of two hundred and seventeen pounds—a thousand dollars, approximately, for boots within perhaps two years! And for leather riding breeches his debt to Neeft of Conduit Street is equally absurd. There is no excuse for this straining of the reader's credulity. Sheer carelessness, or wantonness, on the author's part, it must be called. Of course it is a small matter; but why wreck the verisimilitude of a good story in this needless fashion? Again, to take an

example from current fiction, in "The Awakening," by Henry Bordeaux (if that be the author's real name), we read in the third chapter about a certain "telegraphed letter" which in very explicit terms is distinguished from ordinary mail correspondence; yet only two pages later a person to whom the message is handed for perusal is made to recognize the sender's handwriting, "although it was stiffer, firmer, with sudden flourishes and unfinished letters." Apparently this communication, so painstakingly impressed upon us as a telegram, changes its character in a twinkling and becomes an autograph document. We have here to do with an old complaint of novel-readers against novel-writers, as old as novels themselves, no doubt; but the fact remains that it is just such disconcerting tricks, or lapses, as this that make the judicious novel-reader grieve.

ONE YEAR'S WORK OF OUR LARGEST PUBLIC LIBRARY, epitomized in statistical form, makes a showing that is, to say the least, impressive. In the twelve months ending last December the New York Public Library lent 9,516,482 books for home use, opened four new branch libraries, added 201,805 volumes, supplied 83,319 books by inter-branch loans, served 1,267,879 readers in adults' reading-rooms, lent 26,224 embossed books to blind readers, lent 973,856 books by travelling libraries, lent 4,114,515 books to children, served 1,502,185 readers in the children's reading-rooms, conducted 48 reading clubs for children, supplied rooms for hundreds of public meetings, gave away 300,000 copies of the "Branch Library News," lent 649,727 books in 26 foreign languages; the Reference Department of the main library served 711,122 readers, supplied for reference use 2,127,328 books, added to its collection 41,727 books and 2,320 pamphlets, opened a Manuscript Division, held exhibitions of etchings, prints, books, and manuscripts, and answered thousands of questions by word of mouth, by letter, or by telephone, through the Information Division. The Municipal Reference Library in the Municipal Building was also taken in charge. With pardonable pride New York now turns to the other great cities of the world with the classic interrogation, "Can you beat it?"

A PRINTER WITH THE SPIRIT OF AN ARTIST may raise typography almost to a fine art, if not quite. As long as the world reads books it will be interested in the Elzevirs and Aldines and De Vinnes of the printing craft. The famous English printer, John Baskerville, has recently been made the subject of a rather

notable study from the pen of Josiah Henry Benton, LL.D., but the fact that the book is privately printed will debar it from the wider circulation it might otherwise have been expected to attain. This Birmingham writing-master and improver of the process of japaning turned his manual dexterity to good account, toward the middle of his fifth decade, in designing and cutting type, and it was only after becoming a type-founder that he devoted himself to the allied industry of printing. The story of his famous editions of Virgil and Horace and Milton and Addison, and many others, is too long to tell here even in outline; but from the concluding paragraph of Dr. Benton's book a brief passage can be given. "What is it," he asks, "that makes the life and work of this middle-aged, vain, and silly Birmingham Englishman interesting to us? Why do we collect his imprints, and why do we talk about him? I think it is because he had the true artistic vision and courage. He conceived the idea of a perfect book, such as had not been printed in England. . . . He conceived the book as an artist conceives a statue before he strikes a blow with his chisel into the marble." Baskerville made or supervised the making of everything that went into his books; he printed of course on a hand press, and there was nothing of the roar and rush of a modern printing establishment in his little office, which was but a room in his dwelling-house. Thoroughly an artist in his chosen calling, he touched nothing that he did not adorn in the field of printing and book-manufacture.

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GREEDY READERS give less offence than do gluttonous eaters. Still it is an unpleasing spectacle to behold a person in a public reading-room sitting on a half-dozen of his favorite magazines and holding as many more under the periodical he happens to be reading at the time. The unpleasantness is intensified when perchance one has urgent need or compelling desire to consult one of the pre-empted publications. At one of the branches of the Enoch Pratt Free Library of Baltimore the younger readers have developed a most astonishing ingenuity in hiding their favorite books for future use. From the current Report prepared by Dr. Steiner — a rather notably interesting contribution to this special department of literature — we quote an incident as related by the assistant to whose knowledge it came. "One little girl," she writes, "came to me at the close of the first day [after the opening of the branch] and very proudly told me she had put away enough good books to last her a week. I tried to explain to her why this should not be done, but she evidently did not view things

in the same light, because, when I was arranging the books the next morning, I found seven copies of our most attractive fairy tales packed very neatly behind a row of the Expositor's Bible." By what precocity of shrewdness did that child know that of all books the Bible was the least likely to be disturbed?

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A WASHINGTON IRVING ANECDOTE, by no means new, but perhaps all the better for its seasoned quality, was appreciatively received the other day by the students of the Hackley School at Tarrytown, to whom Mr. George Haven Putnam, son of Irving's publisher and close friend, was relating some reminiscences of the famous author. In his infancy Irving had enjoyed the honor, or at least submitted to it, of receiving the blessing of the great man after whom he was named. "But you cannot see the place where his sacred hands touched my head," the one thus honored used to add in his later years when he recounted the incident; and the reason of this invisibility was such a puzzle to the boy Putnam that he questioned his father on the subject. The answer, if not already known, will suggest itself easily enough to anyone familiar with Irving's portrait and the artist's rather obvious indication of the distinguished author's indebtedness to his *perruquier*. This story, recalling the quasi-godfatherly relation of our first president to our first writer of more than domestic repute, prompts the renewed query why Irving should have habitually suppressed the first element of his baptismal name and not taken pride in calling himself George Washington Irving. A letter of his, written in Spain, is said to have recently come to light with this full signature appended, in proof that he had a good right thereto.

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WHETTING THE READER'S APPETITE with tempting titbits from an author's works may seem inexpedient to most makers of library catalogues, who naturally account it a sufficient task to record fully and accurately a book's author, title, place of publication, and date, with any important peculiarities in its mechanical make-up. Not so, however, does the matter present itself to the compiler of the monthly book-lists in the New York Public Library's "Branch Library News," a late number of which devotes a section to "Poets of To-day" and not only names their chief works but spares sufficient space to quote, in most instances, an illustrative bit of verse from those works. Moreover, the fair page of this inviting catalogue is undeformed by any Dewey or Cutter or other cabalistic symbol denoting the book's place in the ranks of its

fellows, so that one may the more sensibly feel that one is reading, not a "finding-list," not a mere inventory of goods, but an anthology. Sixty-one contemporary poets are honored with a place in this *florilegium*. The following lines are from Mr. W. H. Davies's "Songs of Joy":

"Sing out my soul, thy songs of joy;  
Such as a happy bird will sing  
Beneath a Rainbow's lovely arch  
In early spring."

FROM GOWN TO KHAKI has of late been so generally the rule at the English universities that probably not a third of the customary number of students are now in attendance at Oxford and Cambridge, and those that still pursue the pleasant paths of letters and learning at these seats of culture are said to be chiefly our own Rhodes scholars or other American students, East Indian seekers after knowledge, and invalids very manifestly incapacitated for military service. An able-bodied young Englishman would naturally shrink from showing himself in academic attire at this time; the training camp or the battle-field is, unfortunately, likely to be the scene of his activities for some months to come. Amid the general economic waste of the war must be reckoned the enforced idleness, partial or entire, not only of workshops and factories, but also of educational "plants" representing incalculable investments of money and talent and noble endeavor. With English, German, French, Belgian, Russian, Serbian, and Austrian higher institutions of learning thus reduced to more or less complete inactivity, who can any longer have a good word to say for the "educational" influence of war?

### COMMUNICATIONS.

#### A CORRECTION—AND SOME OTHER MATTERS.

(To the Editor of THE DIAL.)

Perhaps I owe THE DIAL and its readers an apology for a certain annoying slip of the pen which occurred in my communication published in your issue of March 18. In that number (page 198, line 5) the word "imperative" should have given way to "imperfect." The error certainly escaped my notice until it appeared in cold print; but the reader who is sufficiently interested may make the correction in his own copy, as I have done, and may perhaps be charitable enough to ascribe it to such a pre-occupation with the poetic subject that subconsciously I could not resist the temptation to rhyme upon "narrative" the erratic "imperative."

Let me take this occasion for expressing my agreement with Mr. Ralph Bronson, in the statement contained in his communication on "War and Poetry" in the above-mentioned issue, that "the violently partisan spirit pervading most of the verse of the present war is chiefly responsible for

its failure to measure up to high poetic standards." The war verse appearing in "The Poetry Review" of London, for instance, I think is largely of this nature. Why elaborate in metre and rhyme, sometimes even in the most ambitious forms, what the large generality of history may most likely overshadow, or prove untrue, within perhaps the next generation? Poetry is the twin-Muse of history, if not her elder sister, and scarcely lends herself readily to argumentation and debate. Mr. W. N. Ewer's poem, "Five Souls," although on the whole a step in the right direction, to my mind gives forth a certain cynical breath, which in true lyric poetry is rather disturbing than agreeable, especially if such lines strike us as being inclined to preach "the essential folly of war." War is, or has so far been, a permanent and indisputable fact of life, and we have no assurance that it will not be as recurrent in the future as it has been in the past. War cannot so easily be spirited away out of human history, and for that reason has almost as much right to be considered and recognized as a fixity as has peace. Anyone convinced of this cannot in the reading of anti-bellum verse, feel the pure and unalloyed pleasure which true poetry ought always to give.

Finally, I feel constrained to take friendly exception to the attitude expressed in this sentence from your leading article, in the same issue: "The sooner we recognize that life and literature are separate businesses the sooner we shall begin to produce something worth while in the latter field." While I believe that the main principle here set forth is indisputably sound,—namely, that literature, especially "absolute poetry," "must be more or less removed from life,"—it might be well not to emphasize this axiom too strongly in that form just at the present time, when the unstable transition period through which modern poetry is passing would seem to demand that we show the close connection between the "special language, movement, ordering of words and atmosphere" of poetry. Certain influential modern poets have already been so thoroughly overwhelmed by the idea of the essential separateness between poetry and life, that they are dangerously near to "prosaifying" the classic Muse of metre and rhyme. It would therefore seem to be more feasible to demonstrate, if possible, the close connection between poetry and the facts of life; between the movements of life and those of rhythm and metre; between the changing aspects of life, and the heart and the soul, and the varied order of words, of cadences, rhymes, and even speech-sounds, in true poetry, as long as the latter bears the unmistakable ear-marks of really being such. Restrained freedom is the law of beautiful living, of nature in her most pleasurable aspects, and consequently also of true poetry. True poetry is in itself a restraint on the "huge, confused, and haphazard" mass of life's facts, and the supreme task of the critic of poetry is the establishment of some standard by which the fine balance between the comparatively lawless freedom of life and its often cruel restraints might be judged with some accuracy, as well as sufficient flexibility; and not only this, but the constant advocacy of the principle, that this free-restrained, beautiful balance of life-facts be made more and more permanent, and



kept inviolable, in the preservative pages of true poetry. If our critic of the future could be great enough even to approximate such a working criterion of judgment, he might conclusively and convincingly demonstrate the intimacy between life and true poetry; then he might really weigh in this delicate balance all verse that came within his ken, and cast aside what is found wanting; and then he might be an agent in preserving the purity of true poetry unto the generations to come.

LOUIS C. MAROLF.

*Wilton Junction, Iowa, April 15, 1915.*

#### LITERARY RECIPROCITY WITH THE LATIN AMERICAS.

(To the Editor of THE DIAL.)

It seems singular that we who are embarked on these two Western continents should be separated by idea-proof bulkheads. The lanes of intellectual communication all run east and west. Now that the great war, like an iron curtain dropping to cut off the conflagration on the stage from the audience in the theatre, has measurably interrupted our communications with Europe, perhaps we neighbors will begin to pay some attention to each other.

I am moved to these remarks by a communication from Señor Arturo R. de Carricarte, who has been the most persevering friend American literature has had in the countries south of us. In a review first established at Vera Cruz and continued in Cuba in the pages of the Havana "Figaro," and more lately in the "Heraldo de Cuba," he has for years reviewed and exploited American literature. He has tried to break down the prejudices, literary and political, of his countrymen and kin. He writes that it is incredible how many books and articles appear in the Latin Americas directed against the United States. All the reactionaries in religion or politics, and most of those who claim descent from Spain or Portugal, are more or less inimical to us. He thinks the present is a good time to break down this hostility and inaugurate an intellectual confederation between the Anglo-Saxon and Latin races of America. I think he is right. Perhaps now that Europe is closed to our globe-trotters and sight-seers, the tide of travel may turn southward, and people of culture may satisfy themselves as to the interest of the Latin American countries and the culture, courtesy, and charm of life to be found there.

In this connection I have a suggestion to make in regard to the name of our own country. We are all Americans, North or South, as all the inhabitants of Europe are Europeans. Over there, however, they make no account of this vague geographical title, but pin all their pride and patriotism on their national names. It seems to us a case of poverty, not a cause for pride, that we have no national name. Our official appellation, "United States of North America," is formidable enough, but poetry is appalled at it and it must take up a good deal of room on a passport. Nobody could possibly use it affectionately or intimately. Why should we not take the initial letters of this title and turn it into a name—Usona. This would be brief and musical, as are most of the great geo-

graphical and national names—Asia, Africa, Italy, England, Spain, etc. And it would not be an innovation, but merely an abbreviation of the old title. We could call ourselves Usonians, which would be a mellifluous and mouth-filling appellation. The idea is a new one,—at least, I have never heard of it before; and it really seems worthy of consideration.

C. L. M.

*New York City, April 20, 1915.*

#### A QUOTATION FROM SOPHOCLES IN MEREDITH'S LETTERS.

(To the Editor of THE DIAL.)

In a letter from Box Hill, Dorking, 1901, to Lady Ulrica Duncombe, George Meredith quotes lines 94-5 of Sophocles's "Trachiniae" (Roman letters). They read as follows ("Letters of George Meredith," Vol. II, p. 519):

"Ou aróla nòx enargoména  
Tiktai kateunásoi te phlogesomenai."

They should read thus (Jebb's text):

"'on aióla nùx enarisména  
tiktai kateunásoi te phlogisómenon."

Thus it will be seen that, in Meredith's version, seven out of eight words contain errors.

These errors are due, however, not to Meredith's ignorance of Greek; for Mr. S. S. McClure says in his autobiography that Meredith recited long passages of the "Iliad" to him. They must be attributed, rather, to his obscure handwriting, of which Mr. B. W. Matz has written in "George Meredith as Publisher's Reader" ("Fortnightly Review," N. S. 86, p. 283, 1909).

The lines are translated in "The Nation's" review of the "Letters" (December 5, 1912), as follows:

"Whom spangled night, as she dies away,  
Brings forth, and again lulls to sleep."

The last word of the quotation is therefore omitted, and no comment on the incorrectness of the Greek is offered. Other reviewers, as far as I can discover, take no notice of the passage.

WM. CHISLETT, JR.

*Stanford University, Calif., April 15, 1915.*

#### JEFFERSON'S ARCHITECTURAL WORK.

(To the Editor of THE DIAL.)

The writer, having been entrusted by the heirs of the late Thomas Jefferson Coolidge, Jr., with the publication of the architectural drawings of Thomas Jefferson collected by him, and of an accompanying essay on Jefferson's architectural work, is desirous of knowing of other drawings by Jefferson which may be in other hands, and which he might be given an opportunity to consult. He would also be glad to know of relevant letters and memoranda existing outside of the principal public repositories of Jeffersoniana, and to secure photographs of buildings, locally believed to have been designed by Jefferson, which may help to identify studies for unknown buildings existing among Jefferson's drawings.

FISKE KIMBALL.

*University of Michigan, April 20, 1915.*



## The New Books.

### OUR PAINTER OF THE SEA AND THE SHORE.\*

Everything that really adds to our knowledge of American painting and our love and appreciation of it is good, and especially when it comes in such form as the essay by Mr. Kenyon Cox in a now well-known series of monographs on American painters. We have spoken of these monographs several times and of the excellence of their production, their printing, and their pictures. The earlier volumes have been on George Inness, Homer Martin, and Ralph Blakelock, and there have been additional numbers with more pictures by Inness and by Martin. It is a pity that these very useful books should be so expensive, for the knowledge of American painting should be as wide-spread as possible. But one can hardly have a quarrel with the publishers on that score, unless one should be willing to guarantee (if in thought only) the disposal of a popular edition. We should like to have the public able to have and see the material to be found in these handsome books, even in less elegant form; but it is doubtful whether the public would back that desire in any substantial way. *THE DIAL* has also in previous reviews expressed regret that these volumes should not be furnished with some matters that would be useful to the student, such as a bibliography or a list of the artist's paintings. But criticisms like these may be made (and have been) on the whole series, and need not be repeated now. The interest in the present work lies in its presentation and estimate of the work of Winslow Homer.

During the last years of his life, and since his death in 1910, Winslow Homer has constantly risen in general estimation. One of the great figures of what may be called the second period of American painting, he did not come to artistic maturity until the end of the last century. But when he did get to the power of actual self-expression, he had reached so strong and so original an artistic personality that he became almost at once a figure of the first rank. He was born in the same decade as Whistler, Homer Martin, and Wyant, and only a dozen years or so after Inness, Fuller, and Hunt. But Homer did not come to that power of expression by which he is really known until he was fifty years old. He was recognized early; he was elected to the National Academy before any of those just named, who might be considered

his contemporaries. But the work that is now deemed his best came later than the chief work of those others,—indeed after the death of several. Homer was one of an earlier generation lasting on into our own time, not with decreasing power and impaired vigor, but with a power and vigor that enabled him to do his best work. And this is certainly a noteworthy thing. In a generation of all sorts of new ideas in artistic aim and technique, the fame of so great a man as George Inness varies; people who once admired him above all will be found to be cold to his art. Homer Martin was never popular in his life-time; and if I can judge at all, he is not popular now. Hunt and Fuller are not well known by the average picture lover of to-day. But Winslow Homer, who cared nothing for popularity, and in his later years was apt to say he cared nothing even for painting, would seem to be growing in public estimation. More of his pictures are seen in the great collections; more is said and written of him. There are, for instance, eight pictures by Homer in the Metropolitan Museum of New York,—which is more than there are of any of the other artists just named, beside a dozen remarkable water-colors. I would give them all for my pick of the Innesses and the Homer Martins; but that personal view has nothing to do with the general interest that with little doubt now holds Winslow Homer to be one of the three greatest of our later American painters (not living), the other two being Whistler and Inness.

Such a position naturally offers reason for such an estimate as that of Mr. Kenyon Cox's, and for especial interest in it. How was it that this painter who did nothing so wonderful before 1885, say, should at a time when his contemporaries were beginning to cease production, be able to create work which should gain for him a greater interest than that of any of the others, and should do so at a time full of new ideas in painting, both as regards the thing painted and the way of painting it?

Mr. Cox's essay is an estimate of Homer's quality as a painter. He does not attempt a study of Homer's life, but accepts the results of the work of W. H. Downes, which appeared shortly after the death of the painter. What is of chief interest in his view, to my mind, is that we have here the view of one painter by another, put simply and in language that the ordinary person can understand. Generally when you talk with a painter about art or artists he aids his explanation by gesture or by painter's phrases, which give his criticism a character, but make it hard to understand

\* WINSLOW HOMER. By Kenyon Cox. Illustrated. New York: Frederic Fairchild Sherman.

except by others of the craft. Here is a view of a wholly competent observer, expressed with ease and force.

Winslow Homer was a man noteworthy in his generation for the force and singleness of aim with which he went about his business. He saw much of American life; in a country town as well as in New York, in war as well as in peace, in the great woods as well as on the New England sea-shore. But he had especially, or perhaps finally, a definite perception such as no other American artist had of the greatness and beauty of the sea and of the lives lived on or near it. Other things he painted too, but this was the thing he loved and observed and studied and knew best. He was something like Millet. Mr. Cox says: "To paint a simple, every-day occurrence, a part of the routine of life, and by one's treatment of it to reveal its deeper implications and make manifest the dignity and the romance of the life of which it forms a part—that is what Millet did for the tillers of the soil and what Homer does for the fisherman and the sailor."

And with this fully American aim and interest Homer had such powers as enabled him to paint fine pictures. He was direct; careless of convention, of talk, of considerations; he wanted the real thing. Further (and here Mr. Cox's professional testimony is of great value) he was a remarkable master of observation, and saw things that no one else saw, and painted things that no one else had painted. So when he had settled with himself what he wanted,—and it took him a good while to do so,—he was apt to render it very truly, or at least with a truth that people could appreciate. Besides which he would make any effort to render what he saw and indeed was inclined to feel that his "art" consisted merely in resolutely confining his painting to what he saw. But however that was, he desired his painting to grow out of his own experience, for he studied with no one. And here we need especially what Mr. Cox can give us; for here the artist sees easily that Homer had certain artistic gifts of which personally he was inclined to make slight account, chiefly the great gift or sense of design and composition, so that he naturally painted and selected in such a way as to give the things he painted the sense of life and movement that is so remarkable in them.

Something like this is Mr. Cox's estimate of Homer, and one can see that it makes him at once an interesting man. We would not so much comment upon the judgment, as present it and call attention to it. Homer had a very interesting and even a very American subject,

and he had a certain definite and exceptional power. So now his pictures may stand clear in our mind; he is a definite personality, more so, I take it, than William M. Hunt, who was a greater influence, or than George Fuller, who to many is more delightful. Mr. Cox, in looking over his contemporaries, thinks of no personalities more striking than his, except, as we have said, Whistler and Innes. I should like to add Homer Martin, and would be content to leave the four as representative of painting in America in the generation before our own. I do not know who else ought to be mentioned; Wyant, Tryon, Vedder, Blakelock, La Farge,—we might think of one or another for a moment, but they hardly seem to me to belong with the four who have been named. Of these four, much has been written and printed on Whistler; this series of monographs has presented worthy consideration of the others. We shall watch with interest to see who will be the next selection.

It may add to the value of these considerations if I add that—perhaps owing to the lack of them—I have never been able to care much for the pictures of Winslow Homer. Perhaps if I had been better instructed, if I had had in mind the finer points of design, of composition here spoken of, I might not be so impressed as I am with some other things that I feel in Winslow Homer's pictures. A stray remark made about the "High Cliff" when the Evans Collection was exhibited some years ago, at the Union League Club I think, gives opportunity for some explanation. The critic noted "the actual quality of foamy water, the soft yielding of it, the invertebrate yet unconquerable weight that is its own." If a sea-painter could render just those things all would be impressed. But in those expressions (excepting that about the weight of the water) the critic seems to me to have picked out just the qualities that Winslow Homer's pictures do not have. His water to my eye has by no means the actual quality of foamy water, it is not soft or yielding; and if it is invertebrate, it is more like the turtle than the jelly-fish. But this feeling of mine—that Winslow Homer is singularly stiff and solid for a great painter—seems quite opposed to the general opinion, and is certainly very different from that of Mr. Cox. I shall not pretend to a finer feeling than most, and I shall certainly confess to smaller opportunities. But I cannot refrain from stating the way it appears to me. And I urge anyone who thinks I am wrong to go to the Metropolitan Museum (or any other place where there is a like opportunity; best would be the National Gallery, Washington, where is

the picture in question) and look at the sea-pictures by Homer. Then if he has ever seen the masses of the sea come thundering in upon the rocks, he can form his own opinion. Whichever way he decides, it is not probable that Winslow Homer will care much. He felt deeply the beauty and force and greatness of the sea and the shore, and he rendered it with all the power of his genius, and was content to let it go at that. I would not say a word which would prevent another seeing that great spectacle as he saw it. And Mr. Cox has said much that will help.

EDWARD E. HALE.

#### ELIZABETHAN TRAGIC TECHNIQUE.\*

The study of dramatic technique which has become so general of late has its unfortunate side. It has been perverted. We are well enough pleased that courses of instruction should be given, and books written, to pry into the advantages and disadvantages of such matters as having the hero's cigar go out or the phial shown suggestively three times over in preparation for the drinking of the fatal potion. We realize the need of good technical workmanship and of the skilful use of theatrical devices. But playwriting has its strategy as well as its tactics. Or, to put the distinction in other words, the trivialities so often taken for the whole of technique are only a part of it; necessary of course, but subsidiary, auxiliary; not the essential stuff of which great plays are made. There is a mental as well as a mechanical aspect of drama: an artist's problem as well as a juggler's problem; a work for creative imagination as well as a work for contriving judgment. Against the notion that "technique" is drama we positively rebel. As well say that a sleight of hand mastery of alliteration, assonance, variety of pitch and pause, can produce unaided an "Eve of St. Agnes"; or that an observance of the *thou shalt's* and *thou shalt not's* of argumentation can produce a "Reply to Hayne."

At a time of so much lecturing and writing by those shrewd wits and little souls who fancy that, since the tricks of the trade are necessary to drama, drama is to be measured solely by its employment of the tricks of the trade, it is refreshing to find a painstaking study of the technique of a great period in tragedy that does not stop with external things. Dr. Fansler's study, made under the direction of Professor Thorndike, is not mindless of theatrical details; neither is it tied down by them,

like Gulliver by the cables of Lilliput. It is a record and investigation of the successive problems that confronted, not the mere craftsmen, but the artists of varying greatness, who wrought in Elizabethan days.

With fresh illustrations and orderly procedure, Dr. Fansler traces the evolution of the elements in the dramatic heritage which fell to Shakespeare. The religious drama was formless, but it had good situations; it was rich in "acted scenes presenting a not inconsiderable amount of realistic spectacle and making a strong emotional appeal." Curious parallels are shown between some of these scenes and scenes in Shakespeare. The religious drama may also in part, through the prominence it gave to the crucifixion, have caused English tragedy, in much more nearly a universal way than Greek or Latin, to associate death with the catastrophe. The Senecan drama furnished a clear dramatic motive, usually the motive of revenge. Marlowe showed the importance of the protagonist. The first distinct mark of Shakespearean technique was the development of the antagonist, who was vested with individuality and an equal importance with the protagonist in the catastrophe of "Richard III."

By far the greater portion of the book is devoted to Shakespeare himself. His technique is presented as an evolution; the tragedies are examined *seriatim* with reference to large problems of dramatic art. Thus "Julius Cæsar" is treated under the caption of "The Rise and the Crisis-Emphasis, Including the Tragic Incident." This somewhat formidable title loses its terrors when we perceive certain things. Brutus, though in part sharing with Cassius, is regarded as the protagonist, and the play is held to be "the first of our extant tragedies in which we see the protagonist definitely and steadily rise to a single crisis deed, willed by him, expected by the audience, and elaborately executed in a well-organized scene or scene-group, unpreceded by violent and distracting incidents." Hence the word "Rise" in the chapter-title. The term "Crisis-Emphasis" is equally justified. "Shakespeare meant to set Antony forth as a retributive antagonist of Brutus, not a contestant from the beginning as Hereford with Richard, but as one *roused* to action by a deed. . . . 'Julius Cæsar' is the first of Shakespeare's extant tragedies in which there is clear evidence of a consciousness of the crisis-emphasis as a functional point of structure."

There is the obvious risk that intentions will be detected which were never in Shakespeare's mind. Dr. Fansler obviates this in part by warning us that artistic processes are not al-

\* THE EVOLUTION OF TECHNIC IN ELIZABETHAN TRAGEDY. By Harriet Ely Fansler, Ph.D., Assistant Professor of English, University of the Philippines. Chicago: Row, Peterson & Co.

ways conscious. There is the possibility likewise that the validity of an idea depends upon the point of view. Thus Freytag is attacked for censuring Shakespeare because the scene is not given wherein Antony decides to return to Cleopatra. But were not two possible effects open to Shakespeare, one through a scene of decision, the other through the undivided emotion of the catastrophe; and shall we either praise or condemn absolutely, since a choice was necessary and the emphasis had to go one way or the other? Finally, there is the danger that aspects of a problem will be overlooked. "The introduction of 'Macbeth' is therefore so far better than that of 'Lear,'" says Dr. Fansler, "as it shows the protagonist before the crisis in a rise long enough to assure the spectator that the doer of the deed appreciates his own act. . . . We see Macbeth rise from thought to deed." In so far as this statement commends the introduction of "Macbeth," it will hold. But in so far as it implies that the rash act of Lear should be made deliberate, it is entirely at fault. Shakespeare here had to do with stubborn material; with an act which was indispensable if the play was to go on at all, and which yet was unbelievable. The more he could inveigle his audience into accepting it as a postulate, the more he could turn attention from its inherent improbability, the better the play would fare and the surer sympathy the old king would evoke. The introduction of "Lear" shows a dexterous lessening of insuperable difficulties.

Many objections like this might be raised, but in the majority of cases no definite conclusion can be reached; tastes and interpretations will continue to vary. Dr. Fansler's study is a helpful one. Its opinions are not always new, but they are well-considered. Here is its summary of Shakespeare's contribution:

"What, then, is a Shakespearean tragedy? Is it a story? Yes; in the sense of 'a body of facts of special significance.' All Elizabethan dramas were stories. But a Shakespearean tragedy is not primarily narrative. Its action is not narrative, and herein is Shakespeare's distinction from all predecessors. The action of a Shakespearean tragedy is the presentation through stage devices of the issuing of events out of character and the issuing of catastrophe for that character out of those events. . . . Character-action is Shakespeare's contribution to the world's dramatic literature. Character-action is Elizabethan tragic technic at its supreme evolution. In a large sense it might be said, for contrast, that Greek drama presents the struggle of man with events super-beings create; Senecan, the struggle of man with events fellow beings create; but Elizabethan, the struggle of man with events his own being creates."

GARLAND GREEVER.

#### AMERICAN EXPANSION IN THE FAR WEST.\*

It is not an easy matter to tell the story of the annexation of Texas and the conquest of New Mexico and California with full enthusiasm and endorsement, especially when one is consciously supplementing the work of the inimitable Roosevelt. Yet both these tasks Professor McElroy has set himself in the four hundred pages of his "Winning of the Far West."

How far he has succeeded may be left to the reader. But the important events and movements which have a bearing on the far westward expansion during the period of 1829 to 1867 are interestingly dealt with. Andrew Jackson and Henry Clay are duly praised, though the two leaders were diametrically opposed to each other all their lives. That Jackson was right in counselling and even intriguing for the annexation of Texas, and that Clay was also right in opposing and intriguing against the same movement, Professor McElroy does not attempt to prove; though some readers might think he had actually done this. Sam Houston is another "hero" depicted as doing pioneer service in the great cause of American expansion—as if the expansion of the United States were the most natural and righteous things in the world. There is a bit of chauvinism that reminds one of French-German phraseology in the terms "crowning glory" (p. 292) and "glorious conquest" (p. 297) with which the author describes the movements of the American "army of invasion," as though the very term invasion were not suggestive of a wide departure from the national professions.

Still one may not cavil at an author for doing what everyone regards as lawful and proper: writing anew an oft-told tale; and in general these chapters present in good form and brief space what one finds more elaborately in H. H. Bancroft's books, or more scientifically (if one may use an awkward term) in Professor Garrison's volume in the "American Nation Series." Professor McElroy does not attempt to be exhaustive or final, and hence one must not apply the standards which might be applied to more ambitious writers. His aim is to re-present the subject, and to add to the national interest in and admiration for the leaders who brought such princely domains under the ample folds of the American flag. Of penetrating analysis or keen criticism of the materials used there is little; nor is there anything "new."

\* THE WINNING OF THE FAR WEST. By Robert McElroy, Ph.D. Illustrated. New York: G. P. Putnam's Sons.

An opportunity for adding something to the store of our present knowledge of the far westward movement was offered in the unrecognized leadership of Robert Walker, and in the amazing intrigues of the American diplomats in Mexico during the period just preceding the great war between the States. And there were certain features of the Mexican War which a more ambitious hand might have essayed to describe, though the author's story of Nicholas Trist and General Scott is interesting and trustworthy.

The following exchange of compliments between General Scott and Nicholas Trist, the envoy of the Government, makes amusing reading now, though it must have been exasperating indeed to the President, who would not punish either party. Scott: "I see that the Secretary of War proposes to degrade me, by requiring that I, commander of this army, shall defer to you, the chief clerk of the Department of State, the question of continuing or discontinuing hostilities." Trist: "You will now, Sir, I trust, understand that greatly deficient in wisdom as the present (and indeed any democratic) administration of the government must necessarily be, it has not fallen into so egregious a blunder as to make the transmission and delivery of that communication [a message to the Mexican Minister of Foreign Affairs] dependent upon the amiable affability and gracious condescension of General Winfield Scott." Few presidents of the United States ever contended with so many recalcitrant or unruly spirits as did James K. Polk. One recalls Scott, who openly snubbed the chief executive more than once; Senator Benton, who demanded of him almost impossible things; and Commodore Stockton, who declared in public addresses that nothing less than the annexation of all Mexico would satisfy any sensible man. Polk could not remove Scott, lest Benton, a civilian without military experience, should force his own nomination to the vacancy; nor could he punish naval and army officers who clamored in public addresses for governmental action wholly inconsistent with the President's policy. Really we have fallen upon better times.

A most interesting subject is this of the winning of the far west; but only a philosopher or an historian without national or sectional bias could possibly treat it aright. Think of Colonel Roosevelt describing the fall of the Alamo or the storming of Chapultepec, the "imbecility of Polk," or the "asinine stupidity" of those who defeated the plan for United States control of the Panama canal zone in 1846! Of course, Professor McElroy does not attempt the finality of Roosevelt, and conse-

quently he leaves the reader in doubt now and then as to whether it was "manifest destiny" or something worse that dictated the course of our national evolution. To say that the story of the period still remains to be told is not to say that this book is a bad one; on the contrary, it is a handy and a reasonably accurate work.

WILLIAM E. DODD.

#### AMERICA AND THE GREAT WAR.\*

As the stream of books pertaining to the war flows from the presses of Europe and America it brings at intervals a volume which by reason of the vigor of its thought and the force of its language stands some chance of retaining a place in the literature of the subject a decade hence. Unquestionably, one such book is Mr. Roosevelt's "America and the World War." Not that what the ex-President has written will commend itself to all classes of people. The "peace prattlers," as the pacifists are contemptuously denominated, will find small comfort in it; and the defenders of the foreign policy of the Wilson Administration will not enjoy the flaying which is administered to them. The book may be admitted at once to be partisan in tone and at some points distinctly unfair. Nevertheless, as a straight-from-the-shoulder exposition of the elements of strength and weakness in the present position of the United States, by a writer whose opportunities to acquire knowledge of the subject have been unsurpassed, Mr. Roosevelt's volume must be regarded as one which challenges the attention of every serious-minded citizen. It is a book which, at the least, should be provocative of thought and of discussion. The course of the author's argument can be indicated in a few words. The United States should be equally friendly to all European peoples "while they behave well," and should be considerate of the rights of each of them. Peace is ardently to be desired, but only as the handmaid of righteousness. The peace congresses, and the other activities of the

\* AMERICA AND THE WORLD WAR. By Theodore Roosevelt. New York: Charles Scribner's Sons.

THE PRESENT MILITARY SITUATION IN THE UNITED STATES. By Francis V. Greene. New York: Charles Scribner's Sons.

ARE WE READY? By Howard D. Wheeler. Illustrated. Boston: Houghton Mifflin Co.

PAN-AMERICANISM. A Forecast of the Inevitable Clash between the United States and Europe's Victor. By Roland G. Usher. New York: The Century Co.

THE EVIDENCE IN THE CASE. By James M. Beck. New York: G. P. Putnam's Sons.

ONE AMERICAN'S OPINION OF THE EUROPEAN WAR. An Answer to Germany's Appeals. By Frederick W. Whitridge. New York: E. P. Dutton & Co.

CAN GERMANY WIN? The Resources and Aspirations of its People. By an American. New York: G. P. Putnam's Sons.

THE PEACE AND AMERICA. By Hugo Münsterberg. New York: D. Appleton & Co.

THE WORLD WAR. How It Looks to the Nations Involved and What It Means to Us. By Elbert F. Baldwin. New York: The Macmillan Co.

"ultra-pacivists" during a generation past, have amounted to "precisely and exactly nothing in advancing the cause of peace." All-inclusive arbitration treaties of the kind hitherto proposed and enacted are utterly worthless, are hostile to righteousness and detrimental to peace. "From the international standpoint the essential thing to do is effectively to put the combined power of civilization back of the collective purpose of civilization to secure justice. This can be achieved only by a world league for the peace of righteousness, which would guarantee to enforce by the combined strength of all the nations the decrees of a competent and impartial court against any recalcitrant and offending nation. Only in this way will treaties become serious documents." Such a world league for peace is not now in prospect. Until it can be brought about, the prime necessity for every free and liberty-loving nation is to keep itself in a state of preparedness such as to be able to defend by its own strength both its honor and its vital interest. "The most important lesson for the United States to learn from the present war is the vital need that it shall at once take steps thus to prepare." The preparation which the author advocates includes the immediate strengthening of the navy, the enlargement of the regular army and the establishment of a reserve, and the inauguration of a certain amount of military training for all the young men of the country, after the manner practiced in Switzerland.

A more temperate plea on the same lines is contained in General Greene's "Present Military Situation in the United States." This little book consists principally of an address delivered some months ago in Portland, Maine, at the request of the Economic Club of that city. In it the author recognizes that the habitual indisposition of the American people to think seriously upon the question of national defense has been both natural and inevitable. The chances of war have ever been, as they have been deemed, remote, and social and economic problems without number have usually seemed much more pressing. Within the past months, however, as was true in 1898, our people have had their eyes opened to the fact, not only that war is not obsolete, but that the United States may well be less immune from its ravages than had been supposed. General Greene asks simply that the occasion be taken advantage of to reckon up the facts of the existing situation and to derive any lessons that may be contained in them. "There is no need," he says, "of excitement about it, no cause for hysteria. We do not need and will not have in this country an army of 700,000

men, as some ill-balanced enthusiasts demand; we are not compelled to, and we will not, enter the battleship race of England and Germany. England must run this race—or die. We are not so situated, and it would be supreme folly for us to waste our resources or our thoughts in any such contest." It is the judgment of the author that, notwithstanding the happenings of recent months, and barring a clash with Mexico, which would amount to little more than the exercise of police duty by our present forces, the possibility of a war in which the United States should be engaged is still remote. From Japan there is, he believes, very little danger; at any rate, if war with that country comes, it will be "made in America." Still, there is a possibility of a Japanese clash, even as there is an insignificant chance of a conflict with one or both of the other two nations "whose attack would be serious"—Germany and Great Britain. Arbitration has been proved to be not a cure-all. And, despite present appearances, we must yet believe that military preparedness, up to a certain point, does in the long run operate to prevent war. The conclusion at which the author arrives is that Congress, supported by the sentiment of the country, should accede to the requests contained in the last annual report of Secretary Garrison by increasing the mobile forces to 50,000 men and by taking the first steps toward the creation of a reserve. To any person desiring a temperate and well-informed presentation of our actual military status, such as can be read and pondered over at a sitting, this book can be commended.

A volume traversing similar ground, but in a sketchy and somewhat frivolous manner, is Mr. Howard D. Wheeler's "Are We Ready?" The contents may have served some purpose when printed as a series of articles in "Harper's Weekly," but they were hardly worth reproducing in book form. If one cares for an imaginative record of an attack on New York by "the enemy," lent vividness by a lurid picture of Madison Square "after an aerial raid," one will find it here.

The writers of the volumes thus far mentioned agree that at *some* time, and from *some* source, the United States may be involved in a great war. Professor Usher assumes more confidently the rôle of the prophet and boldly gives his newest book the sub-title, "A Forecast of the Inevitable Clash between the United States and Europe's Victor." The United States, he tells us, is now facing a crisis without parallel in her history since the signing of the Declaration of Independence. It is not the causes of the European war that concern us. It is the ending of it; for, "whatever the

result of this war may be, whoever wins it, whenever it ends, the victor will be able to threaten the United States, and, if he chooses, to challenge our supremacy in the Western Hemisphere." The decision which the United States makes in relation to the questions thus suddenly thrust upon her is to be big with consequences. These questions, we are told, cannot be evaded. There was a time when the country was defended by its isolation rather than by armies, and when we had little or no motive for interfering in international politics. That day is past. Distance has been annihilated, and with the extension of our economic interests so that they cover the entire world the pursuit of firm and even aggressive policies has become a possibility, if not a necessity. The United States has been drawn into the broad current of international affairs, and cannot expect longer to enjoy the advantages of aloofness. The great bone of contention is to be Latin America. Of the two powers which alone, so far as America is concerned, can be victors in the war, Great Britain and Germany, both are known to be desirous of monopolizing Latin American trade; and both, in the event of triumph in the present conflict, may be expected to be greedy for political dominion south of Panama. With the victor the United States will inevitably be brought into conflict, and if there shall not be war there will be, at the least, grave danger of it. To have war it will not be necessary for the United States to become an aggressor; she will need only to seek to maintain her present policy of trade extension and political hegemony. The question of what, precisely, the United States should do in the emergency that now confronts her is propounded forcefully and discussed at much length but not fully answered. At least, it is answered negatively. We are told that "we need not conclude of necessity that armament is our true recourse"; although the whole drift of the author's argument leads to the conclusion that the defense of the nation's economic interests means a readiness to use force, and force means armament. Another suggested course is the organizing of a close Pan-American Confederation to protect the Western Hemisphere against Europe's aggressor; yet in a succession of chapters which form the most carefully considered portion of the book there is demonstrated in convincing manner (if it required demonstration) the fact that differences of race, manners, and temperament are so fundamental as to preclude entirely the practicability of this plan. Of criticisms which suggest themselves to the reader, the most important relates to Professor Usher's propensity for strong, and

even startling, statements. It is true that assertions hardly less startling made in an earlier book have been verified beyond all reasonable expectation by the recent course of events; also that in an appendix to the present work Mr. Usher acknowledges freely the necessary tentativeness of much of that which is said in the discussion of contemporary affairs. Nevertheless, in many portions of the text the fault of incautious statement appears. Issue may be taken with many specific assertions made. In respect to the methods by which her territorial dominion has been built up, the United States is given a bill which is too clean to be true. And in relation to the major premise of the book one may query whether, after all, the war is likely to "destroy that close balance of power in Europe upon which our past immunity from European interference has in large measure rested"; in other words, whether there will arise from the conflict any one "victor" so supremely triumphant as to be disposed to cast about at once, or soon, for a fresh field of conquest. There would seem to be a considerable chance that the ultimate outcome of the war will be so inconclusive that the American situation will not be greatly affected by it.

Among books written by Americans upon the war in its more purely European aspects, one of rather unique character is Mr. James M. Beck's "The Evidence in the Case." Mr. Beck is a lawyer, and he was a short while ago Assistant Attorney-General of the United States. In the present book he has brought to bear his legal temperament and talent upon the much discussed question of the moral responsibility for the war. He enumerates his roster of witnesses—the sovereigns, diplomatic representatives, ministers, and other official spokesmen of the various belligerent nations. He then presents the record in the case,—that is, the White Books, Yellow Books, Gray Books, etc., and takes some account of the question of suppressed evidence. Finally, he examines critically the evidence and arrives at conclusions concerning all of the important episodes and interchanges of the weeks in which the war was started. The judgment rendered is wholly adverse to Germany and Austria, and doubtless by the partisans of those powers it will be pronounced unsupported and unjustifiable. It may be agreed that it bears an appearance of conclusiveness which neither Mr. Beck nor any other man can really attain at the present juncture. Years, and probably decades, will elapse before all the evidence will be available and before the "supreme court of civilization" will render its final verdict upon the issues involved.



There have been published several other American books less judicial in tone and similarly anti-German. One is Mr. Frederick W. Whitridge's "One American's Opinion of the European War," which is taken up chiefly with an explanation of the failure of the German appeals for American sympathy. Another is the anonymous volume, "Can Germany Win?" The author of it, we are told, is an American citizen who has "constantly been back and forth to Germany since the beginning of the war." The answer given to the question raised in the title is that, while Germany *can* win, and while she has unsuspected strength, the Allies also can win, provided England shall nerve herself to bear the brunt of the struggle. The author predicts that the war will be prolonged — that before it ends "there will have to be put in the field armies which are as yet unrecruited and guns the designs for which have not yet been made."

In his book entitled "The War and America," published last autumn, Professor Münsterberg gave expression to his well-known views concerning the righteousness of the cause of his native land in the conflict now in progress. In a volume just off the press, "The Peace and America," he returns to the subject and renews his plea for a change of attitude on the part of Americans toward German statecraft, and especially toward the German Emperor. Intention or desire to be scholarly is specifically disclaimed, and only a purpose to be sincere is affirmed. Of sincerity the book bears satisfactory evidence. But the fact remains that it is simply a piece of special pleading, and that it can hardly be expected to change the opinions of any thinking person. It exhibits an irrepressible tendency to glorify Germany and everything German; while non-German nations and peoples come off with mention only of their shortcomings. Such writing can have little interest save as a demonstration of how unscientific a scientific man, upon occasion, can be; and demonstrations of this sort of thing have grown so numerous within the past six months that they may be supposed to have lost their power to cause surprise or comment.

Finally may be mentioned a book of very different character, Mr. Elbert F. Baldwin's "The World War." Mr. Baldwin was in Europe at the outbreak of the war, and his book comprises virtually a record of the occurrences that came under his observation as he moved from place to place, first on the Continent and later in England. Many chapters of the volume were published in "The Outlook" shortly after the events which they recount took place. To one who desires a light sketch, in diary

form, of the earlier stages of the conflict, the book may be commended. It comprises, not at all a history, but an interesting record of the impressions which Europe assembling in arms made upon a well-informed and conscientious American observer.

FREDERIC AUSTIN Ogg.

#### SOME VARIED CONTRIBUTIONS TO PSYCHOLOGY.\*

The accumulations upon a reviewer's table, with their chance conjunctions and oppositions, may at a favorable moment reflect the active trends and movements in the selected sphere of knowledge, and in so far be prophetic of its future development. In psychology, the salient impression is one of diversity — a symptom of fertility. The psychological spirit is permeating inquiry in domains outside the psychological territory, and is assuming new forms within it. In the technical field, more critically conducted, more elaborately equipped, and more ambitiously conceived projects are under way. Applications to education and to vocational pursuits are prominent, while the amplification of the first aids and the more advanced guides to the psychologically inquisitive proceeds with the multiplication of chairs and students.

The most notable recent contribution is Mr. Shand's book, "The Foundations of Character: A Study of the Tendencies of the Emotions and the Sentiments." Those familiar with this writer's able papers in the English philosophical journals will realize the value of the systematic statement of his illuminating conceptions. The position implied by several psychologists, and nearly articulate in James, was first distinctly enunciated by Mr. Shand and disseminated by its incorporation into Mr. MacDougall's "Social Psychology." The principle is that the emotions and the instincts of response form a mutually illuminating and unitary system of expression and direction.

\* THE FOUNDATIONS OF CHARACTER: A Study of the Tendencies of the Emotions and the Sentiments. By Alexander F. Shand. New York: The Macmillan Co.

BEHAVIOR. An Introduction to Comparative Psychology. By John B. Watson. New York: Henry Holt & Co.

PSYCHOPATHOLOGY OF EVERYDAY LIFE. By Sigmund Freud, LL.D.; translated from the German, with Introduction, by A. A. Brill, M.D. New York: The Macmillan Co.

FREELY-MINDEDNESS. Its Causes and Consequences. By Henry Herbert Goddard, Ph.D. Illustrated. New York: The Macmillan Co.

SCHOOL TRAINING OF DEFECTIVE CHILDREN. By Henry B. Goddard. Yonkers-on-Hudson: World Book Co.

THE MENTAL HEALTH OF THE SCHOOL CHILD. By J. E. Wallace Wallin, Ph.D. New Haven: Yale University Press.

RELIGIOUS CONFESSIONS AND CONFESSANTS. With a Chapter on the History of Introspection. By Anna Robeson Burr. Boston: Houghton Mifflin Co.

THE GREAT SOCIETY. A Psychological Analysis. By Graham Wallis. New York: The Macmillan Co.

PSYCHOLOGY, General and Applied. By Hugo Münsterberg. New York: D. Appleton & Co.

INTRODUCTION TO GENERAL PSYCHOLOGY. By E. M. Ogden. New York: Longmans, Green & Co.



Fear is emotionally the flight (or other protective) response instinctively; anger emotionally is in terms of impulse a harder and more determined assault. With this clue the emotional nature finds its map in the organized impulses. But the boundaries, though largely natural features, are promptly rearranged by the acquired affiliations of the psychological realm. The wealth of impulses is their embarrassment and their redemption. Fusion and competitions enter with increasing levels of complication. Most distinctively the emotions are played upon by intellectual elements and the products of their elaboration. Emotions thus mature as sentiments, and in that expansion find an outlet and the direction of their growth. Here and here alone, as the foundation of the psychical life, is established also the foundation of character,—its only authentic psychological basis. Character is the total aspect of the organization of the endowment, and its focus is in the emotional life. A central point in the elaboration of this position is the clustering tendency of emotions and impulses,—the manifold outlets and interactions of psychic trends. Such organization produces the *system* of the emotions and the system of the sentiments. Emotions are primary as they stand close to the definite regulation of vital responses or participate in their regulation, while about this original centre develop the supporting trends in ever-enlarging spheres of influence. In the secondary field lie the niceties of psychological issues and the actual arena of human qualities. With this admirable programme, Mr. Shand has formulated a strong statement. Yet the source of its strength is also in a measure a hindrance, in that the fertility of the theme has produced an expansion of the material quite legitimate and interesting but confusing. The book is really three in one: a statement of the psychological development of character and its central emotional basis; a descriptive and analytical account of the varieties of emotional functioning; and a diagnostic elaboration of the finer "aesthetic" responsiveness of the sophisticated, particularly the moral agent. Each of these interests is well sustained, yet the singleness of purpose suffers. Keen diagnosis and suggestive distinctions abound, and illustrations that really illustrate support an argument that is always adroitly handled. Yet so many principles are formulated, so many excursions (some of them discursive: hence a volume of five hundred pages) are undertaken that the trail is readily lost unless the reader is as keen in following as the writer in leading. The value of the volume lies in its psychological contribution to the analysis of the emotional life—as a support of

character—on the basis of an illuminating, clear, and definite analysis. Its place in the standard literature of psychology is assured.

Professor Watson's volume sounds the "Behaviorist" note as a challenge to the conservative psychologist. It also presents the results of careful research on animal responses, and a review of the present status of comparative psychology. To the behaviorist, the stone which the builders rejected has indeed become the corner-stone of the temple. If psychology will realize that consciousness is as dispensable as the soul, and if psychologists will experiment upon men as the behaviorists do upon animals, some practical results will be available and the lessons of psychology be respected. In the experimental field the series of researches reviewed, digested, and interpreted show more convincingly than has yet been done how rigid must be the conditions upon which sound conclusions may be drawn, especially when the object is to determine not alone how animals behave but upon what orders and varieties of distinctions their distinctive behavior is founded. The technique involved in determining the color-perceptions of animals, and in registering the manner of their learning their way through a maze, is an admirable example of the logical rigor of modern psychology. Professor Watson is an equally trustworthy guide in interpretation. His account of the highest forms of training yet reached in the animal mind is highly to be commended. It includes consideration of the marvellous horses whose performances are recorded in weighty volumes, the trained dogs that find equally enthusiastic champions, and the engaging chimpanzee whose anthropoid manners are quite deceptive. Yet all these stories carry a wholly different flavor and bearing when analyzed by the critical psychologist than when told by the proud trainer. The source of the satisfaction in believing that one's own dog or horse or chimpanzee can do what no other horse or dog or chimpanzee can do, is itself a psychological trait worthy of explanation. If one contrasts this masterly study of Professor Watson's with such books—equally representative in their day—as those of Romanes, one appreciates the important advances which this phase of the study of mind (or, to satisfy the behaviorists, conduct) has made in recent years.

No more striking contrast to the direct objectivism of the behaviorists could be found than the involved subjectivism of the Freudian tendency in psychology. Dr. Freud's thesis has become a common topic of informal as well as informed conversation, while the practice of psycho-analysis caters to the interests of those

fond of viewing personal details in an engaging light. The thesis holds that trifles are significant because uncensored, and that the mind is a maze of suppressed and distorted motives; that lapses are not accidents but repressions, usually with a sex clue; that disagreeable things are put out of the mind to hide the trace of our guilt, though it will out when the psycho-analyst gets you. Dr. Freud's "Psychopathology of Everyday Life" is now accessible in a good translation made by Dr. A. A. Brill of New York, a prominent representative of the Freudian practitioners. The volume carries the thesis to such common incidents as forgetting a name, a foreign word, an impression; as mis-speaking and mis-writing; as doing things unintentionally, or other types of lapses, faults, and habits. In all these there is method in one's momentary madness, the secret of which lies in the unconscious and unsuspected if not disowned past, which is retired in the interests of the present. The thesis is attractive, though the details are often tedious; some parts of the book read like the inflated notes of an ingenious mind. But is this the true picture of the normal course of the mind's daily habit; and are we deceivers ever, for lack of better subjects deceiving ourselves? Doubtless privacy is essential to psychological complexity, and reticence grows even to an obsession in an ingrown mind. But to banish the casual from psychology is to deny it small talk and vacations, and to make recreation a misnomer. A jest, it is true, often masks a deeper purpose; and yet the spirit of it is for the most part just fun. If sleep were always a sojourn in a chamber of Freudian dreams, it might be more restful to remain awake; while with the best of intentions and an adequate psychological insight many a psychologist can find in his own errors and slips and *gaucheries* nothing but stupidity, defective observation, brain wandering, and the idlest of fancies. That a slight tinge of abnormality may readily give the mind a Freudian twist, or that an intellectual over-introspectiveness not quite adequately supported by critical control may do the same, is a plausible view. But that such an occasional interlude dominates or does anything but intrude seems questionable. To certain temperaments, between the dark and the daylight of health or mood there comes a lull in the mind's occupation that is known as the Freudian hour.

As painstaking as the studies of animal behavior are the records of the feeble-minded contained in Dr. Henry H. Goddard's authoritative volume. The conspicuous lesson of the three hundred and more cases of mental defect here recorded is the inevitably hereditary char-

acter of the taint, and to a remarkable degree (considering the complexity of the data) their conformity to the requirements of Mendelian heredity. The defect is of many degrees, and is best expressed by the *mental age* as revealed by special tests and general conduct. The idiot has the mentality of a three-year old or even of a less mature child; imbecility carries on the development to six or seven years; while the lighter grades of defect and the moron show an irregular capacity comparable in many respects to that of a normal child of nine, ten, or eleven years. Here development stops, though physical growth (itself at times stunted) continues. Some cases deceive even the expert teacher, and encourage him to look for a nearly normal issue, when progress sets in; but there is always disappointment in the end. The story stops and the limitations of heredity are final. The moral of the silk purse and the sow's ear remains. This lesson is an unwelcome one to an optimistic democracy, to which opportunity is a solvent or a magic potion, and native ability a disturbing intrusion into a well-ordered society of unobtrusive equals. The lesson may be extended: for it implies that for every score of high-grade defectives, there must be hundreds of just higher endowment who form the great armies of the dull and dense to whom the work of the world must be adjusted. It is the poor in intelligence that we shall always have with us. The problem of incompetence is scarcely as serious to the social philanthropist as the problem of crime, so much of which is due to mental defect. A high-grade defective leads a safe life in the sheltered environment of the Vineland School; the environment of a city dooms him utterly; and society pays the bill in the cost of crime and institutional care. In this field the eugenic argument is convincing; if we cannot as yet secure the best parentage, we can cut off the worst. Dr. Goddard's tables are illuminating, as are in general his interpretations of the several conditions which aggravate the menace of mental defect. The modern note dominates the volume, giving it the flavor of a laboratory study, a case record, or a field report.

Dr. Goddard has also reported upon the provisions for "The School Training of Defective Children," and the means to be taken for their recognition and special consideration in the public schools. Dr. Wallace Wallin's volume on "The Mental Health of the School Child" contains a series of careful studies (reprinted from the technical magazines) dealing with special aspects of the educational and the psychological questions that arise in the care and study of the mentally defective. Special at-

tention is directed to the hereditary aspects of the problems (eugenics), and to the corrective measures (euthenics), that promise the relief of these unfortunate conditions inherent in the distribution of human quality.

The very title of Mrs. Burr's book, "Religious Confessions and Confessants," seems a refutation of the Freudian principles of suppression, yet it is actually its complement. For the relief which the psycho-analyst releases is by way of confession,—by way of a verbal explicitness which, like the flow of tears, finds a vent for pent-up tension. Nature and religion are sympathetic psychologists. Mrs. Burr's essay is an able venture in a difficult field. It requires a comprehensive historical grasp of the moving centuries and the setting which they give to the documents in the case, and a psychological grasp of the underlying affinities of expression and mood, despite the local color and the imposed limitations of their origin. The result is a contribution of sterling value. The written confession is a phase of the autobiographical intention (the subject of an earlier volume by Mrs. Burr) which, if carried out with Dantesque singleness of purpose, would approach the inviolable sanctity of the psycho-analytic moment. The tenuous duplicity is involved in the intention to be read,—in the extreme reaching Heine's satirical view of feminine writers who are described as having one eye on the manuscript and the other on a man. The religious confessant has least temptation to be a *poseur*; for despite the protean type, he or she has the courage of self-knowledge that divides between the lure of introspection and the shriving self-communion. The most naïve or candid or healthy-minded (as James would say) of the confessants are the Gurneys (one of the many Quaker records which Mrs. Burr has incorporated in her researches), for whom meditating and journalizing were the family dogmas; the young ladies of the family intermingle reflection upon God and a future state with attention to very worldly and innocent pleasures. The central portion of the volume is inductive, and presents an array of data the interpretation of which, despite the contrasting setting of time and place and religious affiliation, results in an orderly set of conclusions. The correlation of feeble health with introspective intensity is clear, as is also the special relation of periods of decline in physical vigor with moments of conversion. The encouragement of the environment, the strong hereditary trend, the precipitation of the crisis by gripping experiences, the vestigial character of the manifestations, the influence of the group contagion,—all these play a part in the genesis of the varieties of

religious experience of which the confessions are an expression. The trends that lead to mysticism, to introspective indulgence, to an ascetic self-castigation, as well as those illustrating the abnormal hazards of the mind (such as the witchcraft confessions and accusations), further extend the scope of the inquiry. By a discerning combination of the inductive method—so variously fruitful in modern psychology—with a sympathetic insight into the significance of very complex phases of the inner life conferred by a well-trained historical sense, Mrs. Burr has made a valuable contribution to the psychology of the religious life.

The strong if not dominant sociological trend in recent psychology is well represented by Mr. Graham Wallas's "The Great Society," which he properly terms "A Psychological Analysis." The "great society" is the result of the radical reconstruction of the forces of social control brought about by the extension of mechanical aids and economic development and the insight into the forces responsible for human progress. Conscious evolution has replaced subconscious strivings and groping subjection to forces beyond control because beyond the ken of attained comprehension. What remains permanent is the dominance of the fundamental psychological trends which have brought mankind slowly to the present stage. Habit, fear, pleasure and pain, the social impulses leading to love and hatred, and the trend of thought intertwining weakly among them and in later stages supporting the total growth,—these were and are the actual forces competing in society for expression and organization. As one or another of these original trends is made central, there arise "habit" societies and a "habit" psychology among the students of human affairs; similarly a "fear" society and a "fear" psychology; a "sympathy" society and a "sympathy" psychology; a "thought" society and a "thought" psychology. Mr. Wallas's volume is a popular one, and the theme is reduced to the sharp contrasts alone possible when a coarse brush is used. The effect is impressionistic but strong. It is significant that a student of society finds it essential to present his views on the basis of a careful psychological analysis of the motive sources of human conduct; though it must be admitted that his strong interest in social trends of the day make his transitions from principle to conclusion somewhat violent or detached. We all look upon the tendencies operative here and now through the powerful microscope of practical interest; the corrective of the large evolutionary distance is indispensable. Mr. Wallas's practical motive is to influence opinion in the

organization of thought and will. The sociologist often runs away with the psychologist. It is important that a book of this type shall be available, because so many persons are busy with one or another aspect of the problem of social control, and these require a presentation suitable to their needs and habits of comprehension. In the psychological view, the European catastrophe (which, by the way, is foreshadowed by Mr. Wallas with a startling prophetic insight) is far less a battle of armaments than a contest of ideals. The decision at stake is the perspective of importance to be assigned to the directive trends of human nature in the socially matured system under which life must proceed.

For the making of texts in psychology, classes and publishers are largely responsible, — unless the inadequacy of professors' salary is the efficient cause. Such texts must usually be reviewed from the pedagogical aspect: Will the student mind accept them and profit by their use? It is safe to predict that whatever Professor Münsterberg writes will reflect the fertility of his versatile endowment and the comprehensiveness of his command of the subject. To the teacher of psychology his latest text-book will be distinctly helpful. It is a well-sustained presentation, and differs from many texts in its inclusion of applied psychology in a readable survey of education, law, medicine, industry, and culture, as they embody psychological principles and their workings. What is ordinarily incidentally noted in connection with analysis is here brought to a systematic presentation. As for the adaptability of the text to the student, one man's view or guess is doubtless no better than another's. It seems to the present reviewer that the student's reaction to this type of text will be either neutral or belligerent. It seems peculiarly neglectful of the psychology of the student's mind; and it errs in one essential respect — an error almost scholastic in its temper: namely, the insistence upon "methodology." The division of "causal psychology" and "purposive psychology," the contrast of "the two psychologies," is the very basis of the book. This is precisely what the student should *not* be troubled with; it is the teacher's business to conceal the fact that he is troubled by it himself. It is in despite of the plan of the volume, rather than by virtue of it, that the result is valuable.

Professor Ogden writes his "Introduction to General Psychology" with the literal purpose of surveying the essentials of the field in the briefest possible compass. This involves a summary manner throughout, even to the suggestion of the replacement of the notes which a

brilliant student might adapt to his own purposes. With the purpose so definitely conceived, and the position (approximately that of the Würzburg movement in psychology) equally pronounced, the execution follows the perspective of importance which the several topics are assigned in the instructor's mind. The divisions are clear: an analytical review; a synthetic construction; an applicational survey. All this has been done with skill, patience, discretion.

A survey, like the present review, which includes in one sheaf the psychology of character, of obscure moments in every-day life, of religious experience in autobiographical data, of the defective classes, of the social movements of the day and generation, is sufficient to indicate the perplexities of the writer of texts who wishes to present the established doctrines and to reflect the current trends of interest.

JOSEPH JASTROW.

#### RECENT FICTION.\*

Mr. Harrison has scored again with "Angela's Business," although not quite as effectively as with its two predecessors. The hero lives in some idyllic town where it is possible for him to earn, as a private tutor, not merely a living, but the means of providing for a luxurious apartment, and the services of a private secretary. He is also by way of being a writer of novels and short stories, but as these effusions are almost invariably returned to him with complimentary regrets by unappreciative editors and publishers, they do not contribute materially to the elucidation of the economic mystery of his existence. The chief subject of his researches as a fictionist is Woman, which he thinks he understands in all its manifestations, and he jots down felicitous epigrams about it as they occur to him. He eventually discovers that his psychology has been superficial, and that intimate emotional relations with individual specimens of the sex must enter into a novelist's equipment before he is really qualified to write about it. His chief personal contacts are with the two specimens Angela and Mary. The latter is a somewhat strenuous creature of the type commonly known as "advanced," a teacher in the local high school, whose chief ambition is to secure the secretaryship of a national educational organization. She is not presented in a very alluring light, whereas Angela is charmingly

\* ANGELA'S BUSINESS. By Henry Sydnor Harrison. Boston: Houghton Mifflin Co.

RUGGLES OF RED GAP. By Harry Leon Wilson. New York: Doubleday, Page & Co.

WHO GOES THERE! By Robert W. Chambers. New York: D. Appleton & Co.

LITTLE COMRADE. A Tale of the Great War. By Burton E. Stevenson. New York: Henry Holt & Co.

feminine and appealing. Her "business," unblushingly avowed, is that of being a "homemaker," which means that she is primarily bent upon ensnaring a suitable male with whose aid to construct the home of her imaginings. It looks as if the hero were destined to become her prey, but Mary is the one who finally carries him off, a success to which we are not altogether reconciled. The author brings this about by a series of deft moves whereby Mary grows upon us and Angela grows away from us, the former developing hitherto unsuspected qualities of womanliness, while the latter is revealed as the embodiment of selfish calculation and insincerity. She does not exactly appear in the character of a minx or a cat, but her development is obviously tending in that direction at the time when the hero discovers that Mary is the realization of his ideals, and informs her of the conclusion that he has reached. The manner in which this story is related is sparkling and whimsical; it is far from being a remarkable novel in any serious sense, but it is undeniably an entertaining one.

"Ruggles of Red Gap," by Mr. Harry Leon Wilson, is the story of an English valet transplanted to the wilds of western America. His master, the Honorable George (surname unindicated), enticed into a game of "drawing poker" by some Americans visiting in London, stakes Ruggles and loses him, which means that the valet must depart with his new master for Red Gap, which seems to be a metropolis situated among the Rocky Mountains. The saying that men change their skies but not their souls is measurably illustrated by Ruggles's career in his new surroundings, but he finds himself, despite his efforts to keep his place, elevated by circumstance into a social position of some consequence in Red Gap, and when we take leave of him, he is by way of developing into a passable imitation of an American citizen. His experiences are surprising, and often farcical, but he remains unperturbed by a rise in the world of which he could not have dreamed in the early days before he became the *arbiter elegantiarum* of Red Gap society. The story abounds in a species of humor of which the following is a typical specimen:

"I gathered at once that the Americans have actually named one of our colonies 'Washington' after the rebel George Washington, though one would have thought that the indelicacy of this would have been only too apparent. But, then, I recalled as well the city where their so-called parliament assembles, Washington, D. C. Doubtless the initials indicate that it was named in 'honour' of another member of this notorious family. I could not but reflect how shocked our King would be to learn of this effrontery."

A little of this sort of thing goes a long way, and such humor rather palls when supplied in the generous measure with which Mr. Wilson bestows it upon us.

It will be a long time before we get the real fiction of the great war—such work, for example, as "Richard Dehan" and Mr. Frederick Palmer have it in them to write. Meanwhile, those among our novelists whose aim is primarily entertainment are rapidly seizing the new opportunity, and giving us episodic tales of essentially private and sentimental interest, having the war as a decorative background. Such stories are the "Who Goes There!" of Mr. Chambers and the "Little Comrade" of Mr. Stevenson. The former is the more serious and full-bodied of the two, but we expect something much better of the writer to whom we owe the series based upon the Franco-Prussian War and the American Revolution. Mr. Chambers puts his historical judgments of the war into three prefatory pages of prose and verse, leaving them otherwise to be inferred from the action of the romance that follows. His verse yields such a picture as this of martyred Belgium:

"Withered the magic gardens which were mine;  
Eden, in embers, blackens in the sun;  
Rooting amid crushed roses the Wild Swine  
Still root, and spare not one."

In his prose he gives a succinct statement of the reasons why America can have no sympathy for the German cause, concluding with these words: "We know that the cause of Imperial Germany is wrong; her civilization is founded on propositions impossible for any American to accept; her aims, ambitions, and ideals are antagonistic to the progress of communal and individual liberty as we understand the terms. And that settles the matter for us." The hero of "Who Goes There!" is an American of Belgian descent, who is about to take his place in the Belgian army when the country of his ancestry is violated by the barbarian. Taken prisoner by General Baron von Reiter, he is reprieved on the condition that he will go to England and rescue the General's ward, and escort her to his Luxembourg estate. Failing this, he promises, like Regulus, to come back and be shot. He finds the young woman, and sets out with her for the Continent. But she is already under suspicion of being a German spy, and has, in fact, certain important papers revealing the whereabouts of the English fleet and other matters. Every step of the journey is dogged, and there are many exciting escapes from arrest. As for the compromising papers, the hero gains possession of them, and thus prevents them from falling into the hands of the enemy. The General, who has hoped to

wed the young woman, finds, when they meet, that the American has stolen her heart, and, in a hand-to-hand encounter, is badly wounded. Thereupon, with incredible magnanimity, he relinquishes his suit, and provides the lovers with every facility for going over the lines into Belgium. The expected happy romantic ending is inferred rather than portrayed. The story has an excess of the conversational padding at which Mr. Chambers is an adept, but it has also much dramatic action and a *quantum satis* of sentimental interest.

Mr. Stevenson's story is of the thinnest texture, and is also concerned with the romance of an American hero and a beautiful spy. This girl is from Strasbourg, and has in her possession some plans of the fortifications at Metz, which she hopes to place in the hands of General Joffre. The police are on her track, and she flings herself into the arms of the American hero, a surgeon on his way home from Vienna, and caught in Aachen at the outbreak of the war. A deft manipulation of his passport adds to his name the words "accompanied by his wife," and upon this pretence, she persuades him to extend to her his protection. The pair have a lively time in getting across the Belgian frontier, and have to hide in wheat-fields and gullies, make forced marches by night, and swim the Meuse. They are both wounded, but evade capture, and the hero takes the plans to the French camp, where the invisible ink is made to yield up its secrets. We leave the heroine in a German hospital, where she is being nursed back to health without any suspicion of her real character on the part of the authorities, and we are left to imagine the reunion with the man to whom she owes her safety. She makes a very charming and resourceful heroine, and the ingenuity with which she extricates herself from difficult situations excites our deepest admiration. What the author thinks about the whole business of the war is made fairly evident by his hero's comments upon the invasion of Belgium, and by his offer of his professional services to the French army.

WILLIAM MORTON PAYNE.

#### NOTES ON NEW NOVELS.

Something of Frank Stockton's delightful irresponsibility and inconsecutiveness appear in Miss Ellenor Stoothoff's "The Nightingale" (Houghton), which tells of a New England wife and mother who flies from home and family to effect her own cure from a serious attack of nerves by rambling unprotected through Europe. In Italy she takes on a young girl as maid, and adopts two lambs. These latter ail slightly, so she embarks for the spot where Southdown mutton comes from, as

possessing the climate necessary for their well-being. It has been understood between her and her complaisant husband that she will return when she hears a nightingale sing. He, after what he regards as a sufficient deprivation, arrives in Paris, where he buys what he is told is a nightingale, and takes it over to her in England that she may hear its song and justify his arrival. She, meanwhile, has been acting the part of a beneficent fate for various lovers, one of them a plumber and the other a chauffeur. It is all pleasantly plausible and amusing.

What an intelligent husband and wife can do in avoiding divorce by removing the causes for separation is set forth by M. Henry Bordeaux in "The Awakening" (Dutton), which has been translated by Miss Ruth Helen Davis from the ninety-fifth edition in French. A brilliant writer marries a charming girl, who, having borne him a son and daughter, is quite content to rest on her ante-marital laurels so far as charm is concerned. Another woman, brilliantly intellectual, crosses the writer's path after years of baffled hopes and an almost complete waning of mutual interests. The outraged wife returns to her people and begins a suit for separation, holding herself innocent of the collapse of their married life. A diary kept by him is placed in her hands, and her failure to meet his ambitions is made clear thereby. She sets about rehabilitating herself in her own eyes, thus opened; and in the course of years attains to her husband's standard of what a wife should be. The book deserves wide reading.

Mrs. Edith Henrietta Fowler's latest romance, "Patricia" (Putnam), has a genuine, if somewhat worldly, piety running through its pages. Patricia is the only daughter of an eminent man of letters, widowed at her birth. His death sends her to an uncle, vicar of a rural parish, as earnest and generous of self as he and his family are narrow. The girl's impressions of religion as a dull and rather sordid business are confirmed by the life her kinsfolk lead, her agnostic training blinding her to the spiritual beauty beneath. She is awakened by her love for a clergyman of high rank, who takes her into a society even more cultivated than her father had thrown about her, and eventually brings her to the Light. Patricia is an excellent example of a witty simpleton, to say nothing worse of her; but her slightness of character detracts little from the interest of the story.

In the death of Monsignor Hugh Benson, the Roman Catholic Church has lost the ablest novelist in her cause she has ever had in England; and his posthumous story, "Loneliness" (Dodd), serves to confirm this fact. It deals with contemporary life, and its protagonist is a young Catholic Englishwoman who achieves a marked success on the operatic stage. This success so interests the scion of a recently ennobled house that he secretly affiances himself to her. Meanwhile her youthful devotion to religion grows pallid, until she determines to marry her Protestant lover regardless of church regulations. A slight surgical operation deprives her of her glorious voice; she turns to the old religion and dismisses her lover, now grown lukewarm, and the close suggests the cloister.

It is inevitable that the fascinating figure of the fourth Amen-hotep, self-named Akhenaton, should be connected with that of Moses, since the purity of the Pharaoh's religion bears no slight resemblance to that of the great Jewish lawgiver. Certain chronological obstacles have not been allowed to stand in the way by Mr. Frederick Thurstan in "The Romances of Amosis Ra" (Lippincott), the hero of which is none other than Moses himself. Such portions of the Scripture as could be made to fit are utilized to the full, and a magical atmosphere is created, in the spirit of the miracles of the exodus. The romances are two, the first ending with the birth of the prophet, the second with his retirement to the land of Midian after his slaughter of the Egyptian. The author's earnestness and learning are much in excess of his ability to write convincingly.

"The Graves at Kilmorna: A Story of '67" (Longmans) is an earnest tale of the abortive uprising of the Irish against British oppression in 1867, when veterans of the American Civil War returned to their native land to assist in obtaining its independence. It is the work of the Very Rev. Canon P. A. Sheehan, D.D., and is a close and conclusive picture of the times in which it begins, and a profound criticism of these later days. A youthful Irish idealist and freedom worshiper seeks death in the cause in order that his countrymen may gain the stimulus that he believes will follow this voluntary martyrdom. His life is spared, but he spends ten agonizing years in prison before he is pardoned. The end of the tale is tragic in every sense of the word. Few more sincere stories have been written of Irish Catholic life.

Spain in the days of the weak and unfortunate Philip IV., with his prime minister, Olivares, as the leading figure, provides the scene for Miss Amelia Josephine Burr's "A Dealer in Empire" (Harper). A beautiful girl, niece to a celebrated actress and herself successful in her brief career upon the stage, furnishes the necessary appeal to the sensibilities. She is beloved by a young nobleman and by the King himself, but yields herself rather to the higher appeal made by the minister, to whom she bears a son. His ambitions take him from her, and place her in retirement. The conclusion is admirably worked out, in accordance with ideas of sentimental justice. Simple and easy in style, direct and compact in substance, this is an historical novel fully romanticized.

Miss Mary Bride reappears with all her common-sensible charm in Mr. Edgar Jepson's "Happy Pollyooly" (Bobbs-Merrill Co.); as do also her small brother "The Lump," her employer the barrister, and nearly all the other personages of the story of which this is the sequel. Pollyooly is a most engaging young person who has the knack of coming safely out of all adventures, however complicated, and always with a substantial sum of money in her possession. There is a somewhat long-drawn-out episode having to do with a prince of the House of Hohenzollern which, we fear, does injustice to that doughty line's conceptions of education.

#### BRIEFS ON NEW BOOKS.

*Explorations  
in the ruins  
of Babylon.*

At desolate Babylon, once mistress of Hither Asia, excavations by the Royal Museums of Berlin in conjunction with the Deutsche Orient-Gesellschaft have been in progress since 1899. An account of net results up to the spring of 1912, written by Dr. Robert Koldewey, in charge of the work, and first published in 1913, has already reached its third German edition. The hoped-for English version is also now available in a volume entitled "The Excavations at Babylon" (Macmillan). Mrs. Agnes S. Johns has made a free and idiomatic translation which well reproduces the effect of the original. Awkward sentences occur rarely, likewise minor discrepancies of fact. Successive discussions of the separate features of the city form the bulk of the volume; a retrospect sums up the career of Babylon as a whole. Its site was inhabited even in prehistoric times (pp. 88, 261, 311). The water-level, however, higher now than in antiquity, prevents excavating below the stratum of Hammurabi (2123-2081 B.C.), the great lawgiver of the Babylonian First Dynasty. The residence district of Merkes best reveals the course of Babylon's history, from the early state of Hammurabi down through the inglorious Kassite sway and the period of Assyrian domination to the Chaldean empire of Nebuchadnezzar and beyond. For that empire succumbed to the Persians (538 B.C.), who in turn fell before Alexander (331 B.C.). The Greek period was followed by the Parthian (139 B.C.), the latter by the Sassanide (A.D. 226). Scattered dwellings existed in Merkes far down into the Arabic period (began in 636), perhaps as late as A.D. 1200. Since then, however, the whole site of the ancient city has been deserted. As the Assyrian Sennacherib had razed Babylon in 689 B.C., the most imposing remains discoverable begin with the brilliant reign of Nebuchadnezzar (604-561 B.C.), when the rebuilt city was most populous. During the Persian period the Euphrates occupied a new channel, thus producing the configuration known to Herodotus and Ctesias. The English publishers have included all the illustrations of the German volume. But they have used thicker and less highly calendered paper, so that the copious half-tone plates have lost decidedly in brilliance. A reduction in size of page has necessitated folding the colored plate fig. 64, which has also been interchanged with fig. 80. The worst feature of the English volume is the fragile binding, which gives way upon first opening the book. On the other hand, one is glad to note the addition of running title and



index. The thirteen years' accomplishments summarized in "The Excavations at Babylon" represent about one half of the total task. Accounts of further progress are available in German only, in the bulletins of the Deutsche Orient-Gesellschaft. Even now the work continues, for in spite of the war Dr. Koldewey returned last November to his field. Whether the excavation of the city is ever to be finished can not now be foretold. Until that consummation is attained, the present volume will be indispensable to those who seek acquaintance with ancient Babylon.

*A successful  
American opera.*

In the poetic opera, "Fairyland" (Yale University Press), Mr. Brian Hooker has given us an alluring text which demands at every point of its development a musical setting. If the book had not been written so that Mr. Horatio W. Parker might illuminate it with his mature and effective art, it would have solicited infallibly the services of some other musician to accomplish what has been done by the master of orchestral investiture at Yale College. The fairyland presented in this drama is not the Shakespearean forest of the "Midsummer Night's Dream." Titania and Oberon have no part in it. The story and significance connect themselves more directly with Maeterlinck and his remarkable plays. There is the old antithesis of ecclesiastical domination on the one side and governmental tyranny on the other; between these two, human life is crushed as between the upper and nether millstones. Liberation is brought about through the elevation of the great body of mankind, and the normal happiness of ennobled daily life is set above all artificial and oppressive distinctions. This theme is presented in a well conceived form, picturesque, simple, interesting. Mr. Hooker's "Fairyland" is the realm of human nature's daily experiences, in the regular processes of the diurnal round, sincerely pursued for ends that are beneficent and purifying, the completeness of love and sacrifice. This does not mean that the book is a moral allegory. The sensuous appeal is there, the story and the pictures are sufficient, the characters awaken admiration and comment, the poetry is melodious, and the echoes of internal meaning surround it with a rich and luminous atmosphere. We have not had as yet the opportunity of seeing the score, but the play seems well adapted to the general tendencies of Mr. Parker's work; and this opera, the second by the same author and composer to win a notable prize, ought to find audiences that will rejoice in its romantic color and movement. If here is an exemplification of what America is to do in musical

drama, we may look forward hopefully to the evolution of an art that will not need to hide its diminished head before the achievements of other lands and times.

*A posthumous  
volume by  
Sister Nivedita.*

Even the most unemotional of reviewers must admit that with some books sympathy is the only exegete; and in Sister Nivedita's "Footfalls of Indian History" (Longmans) we have a striking instance. One cannot fail to note in the volume many out-and-out mistakes, and a still greater number of controverted points assumed as unquestioned truths; yet one leaves the volume with the feeling that this gifted Irish woman, who became such a thoroughgoing convert to Hinduism, has given us generous fare. At the same time it is difficult to say just what group of readers would care for the book as a whole. To most people a stronger appeal will be made by such papers as "A Study of Benares" and "The History of India and Its Study" than by the chapters on "The Ancient Abbey of Ajanta" or "The Cities of Buddhism"; but the latter type represents the genuinely valuable work of the author. Naturally, one must always make allowance for her preconceptions that Hinduism is transcendently noble and that there is a national unity of India; but when this has been done, the reader will find that her work is careful and conscientious, and based on a serious study alike of the monuments and of the standard authorities. The volume is illustrated by excellent photographs and plans, as well as by six colored plates of real merit, reproducing water-colors from the brushes of Gaganendra Nath Tagore and Nanda Lal Bose. Inasmuch as Miss Noble's books are gradually reaching a wider circle, it would seem that the volume might have given us a brief account of her life and writings, and of her death some four years ago. In itself this would make most interesting reading, as well as being a real convenience for such readers as are gaining their first acquaintance with this remarkable woman.

*Modern fiction  
in Latin dress.*

In a disinterested effort to save at least a little Latin from the engulfing flood of anti-classicism, Mr. E. Parmalee Prentice, who will be remembered for his prominence in the Amherst movement against undue intrusion of the sciences into the field of academic culture, has followed up his last year's publication of Ruskin's "The King of the Golden River," in Dr. Arcadius Avellanus's Latin translation with a second book of diverting fiction in the same tongue and from the same translator. This time choice has been made of the learned



David-Léon Cahun's story of ancient maritime adventure which bears, in the original, the following descriptive title: "Les aventures du Capitaine Magon, ou une exploration phénicienne mille ans avant l'ère chrétienne." In its classical dress, under the title, "Pericla Navarchi Magonis," the work forms the first volume of a courageously projected series, "Mount Hope Classics," issued, says Mr. Prentice, primarily for his own children, but very gladly furnished by him to such purchasers as may take an interest in his laudable and by no means lucrative enterprise. The Latin is not exactly Ciceronian, but none the less serviceable for that reason, and perhaps even more readily intelligible; certainly it is not difficult, and the sensation of finding oneself actually drawn along, page after page, by the interest of the narrative will be novel to more than one who, in his time, has been moved to sighs and groans by the elegant Tully's formidable periods. Captain Mago's stirring adventures fill more than three hundred octavo pages, and are followed by twenty pages of author's and translator's notes, which need not, however, halt the progress of the reader enraptured with the brisk movement of the tale. A natural query will be prompted by the announcement on the title-page: "Opus Francice scripsit Leo Cahun, in Anglicum vertit Helena E. Frewer, Latine interpretatus est Arcadius Avellannus." Is the present version based on the English translation? If so, why? Surely there is no apparent reason for so circuitous a proceeding. Mr. Prentice's address is 37 Wall Street, New York.

*A plea for  
Belgium by  
an eyewitness.*

For the time being, Mr. Reginald Wright Kauffman has abandoned fiction, finding in the situation of affairs in Belgium matter stranger than any novelist would dare venture to depict. "In a Moment of Time" (Moffat) is a plea for a people outraged, dispossessed, and slaughtered by the wickedest war waged in historic time. The author dedicates the profits from his book to funds for the amelioration (so far as irremediable wrongs can be bettered) of the situation he found there. This situation is described in such details as will bear printing, with suggestions of horror surpassing the power of the pen looming ghastly in the background. Mr. Kauffman sums up his plea in a few vivid words: "Charity has no nationality and knows none. It is not a product of justice; it is justice. To stand with folded hands and watch another nation starve: that is not neutrality; it is the last refinement of enmity. The duty of America, we have been told, is to be neutral; then the duty of America

is charity." Incidentally, by every dictate of civilization, the conquerors should be feeding the people they have disinherited. In making its contribution to these victims, America finds itself paying tribute to ruthlessness. It has to be done and it must be done, but it is not to be expected that America should forego its intelligence and not set the blame where it has been so devilishly earned. There are reproduced photographs to support the text, but it needs no support. As we read we know that the fact is worse than the tale itself, and we bow our heads in shame at man's inhumanity to man.

*An Englishman's  
adventures  
on land and sea.*

Considerably more than his own fair share of unusual and sometimes exciting experiences seems to have fallen to the lot of Mr. Stanley Coxon, author of an anecdotal autobiography entitled "And That Reminds Me" (Lane), which shows us the writer encircling the globe eight times in sailing ships, continuing his maritime activities under the swifter propulsion of steam, entering the government service as assistant district superintendent of police in Burma, where he helped to make a success of Prince Albert Victor's visit to that part of the British Empire, then returning home on sick furlough, next appointed to various positions in India, and finally invalided from the service and left with sufficient leisure on his hands to write (with no thought of publication, he assures us) the present story of his eventful life. Between times he has found it possible to engage in divers sorts of perilous undertakings and adventures, including matrimony, and it is his partner in the last-named desperate deed who has persuaded him to make full confession of his dubious doings—we borrow his own playful style without assuming responsibility for any false inferences therefrom—in order that she at least may have some adequate knowledge of his "awful past." Our thanks therefore are due primarily to Mrs. Coxon, and secondarily to the author, for what, in the frankly colloquial idiom of the book, may truthfully be called a rattling good story. Two score illustrations, and an additional one to make us acquainted with the writer's outward form and feature, embellish this diverting volume.

*Life in  
America a  
century ago.*

To the works upon the social history of our forebears, represented by such books as those of Edward Eggleston, John Fiske, Alice Morse Earle, Sydney George Fisher, and others, a volume of great charm has been added by Dr. Gaillard Hunt, Chief of the Division of Manuscripts in the Library of Congress, in the

book entitled "Life in America One Hundred Years Ago" (Harper). In his preface, Dr. Hunt sadly contrasts the origin of his book,—a suggestion of the Committee of One Hundred to celebrate at the City of Washington one hundred years of peace between Great Britain and the United States,—and the war now raging in Europe. The volume opens with the story of the Peace of which the news came to Washington in 1815. The country and its inhabitants, their ways and habits (viewed both from their own standpoint and through the eyes of foreign visitors), slavery, travel, dress, women, the theatre, music, religion, education, crime, poverty, medicine, cooking,—these and similar topics Dr. Hunt, with ever delicate touch, passes in review. At the close, he turns to the political organization and to the problems which confronted the still young experiment of a democratic-republican federal state. The book is well illustrated, and is blessed with an index and a bibliography,—in the latter of which, however, the proof-reading has left something to be desired. Throughout the body of the work the personal element is large, and is accompanied with frequent revelations of the quiet humor of the author. Many social historians write *con amore*, but with little critical skill; the careful historians, alas, are often dull. It is Dr. Hunt's privilege to write both as a scholar and as one to the manner born.

*Our picturesque  
Western gateway.*

The great variety and surpassing beauty of the natural scenery about San Francisco are portrayed by a true nature-lover's pen in Mr. W. E. Hutchinson's "By-ways around San Francisco Bay" (Abingdon Press). In this new land with its beautiful bay of a thousand moods, framed in sunlit hills of the Berkeley shore and distant Marin, dominated by the purpling slopes of Mount Tamalpais, and ever and anon wreathed in tumbling billows of fog, our author has caught his inspiration; and in a few graceful lines he guides the spirit, rather than the feet, to the secrets of hill and valley, of field and forest, of brookside and ocean shore. Mr. Hutchinson knows the land he loves, and he gives us a glimpse of the joys he has found in exploring afoot and afield with rod and camera in the great out-of-doors which lies about the Golden Gate. Quaint bits of old Chinatown, the lateen sails of Fisherman's Wharf where swarthy Neapolitans foregather and where Robert Louis Stevenson was wont to seek inspiration,—these and other gleams of local color are touched upon lightly but revealingly by the author. Lovers of nature will find this booklet a choice introduction to the picturesque about San Francisco.

#### NOTES.

"Jaffery," Mr. William Locke's forthcoming novel, will be published by the John Lane Co. early in June.

"European Rulers: Their Modern Significance," by Mr. Arthur E. Bestor, is announced by Messrs. Crowell.

"English Ancestral Homes of Noted Americans" by Mrs. Anne Hollingsworth Wharton is promised for early issue by Messrs. Lippincott.

The new volume by President Hadley of Yale on "Undercurrents in American Politics" will be issued by the Yale University Press next month.

"Standardizing the Dollar," a statement of plans by Professor Irving Fisher for combating the rise in the cost of living, is announced by Messrs. Macmillan.

Among the season's novels announced by Messrs. Lippincott is Mr. Maurice Hewlett's "The Little Iliad," the story of a modern Helen worthy of her famous namesake.

For the five hundredth anniversary, next July, of the death of John Huss, Dr. David Schaff has prepared a comprehensive and readable biography of the reformer. Messrs. Scribner will publish the volume.

Mr. Richard Le Gallienne has a new volume in press entitled "Vanishing Roads and other Essays." The "other essays" include "The Passing of Mr. Grundy," "The Persecutions of Beauty," and "The Snows of Yester-year."

"Panama and Other Poems" is the title of Mr. Stephen Phillips's latest collection of verse, which is soon to appear. Mr. Alfred Noyes has also nearly ready a volume entitled "A Salute from the Fleet and Other Poems."

The narrative of an English nursing sister in Belgium and Russia, entitled "Field Hospital and Flying Column," is announced by Messrs. Putnam. The author is Miss Violetta Thurstan, who wrote at the Russian front while recovering from a wound.

An historical and critical account of "The Art of E. H. Sothorn" by Mr. William Winter is one of the features of the May "Century Magazine." It appears coincident with Mr. Sothorn's announcement of his intention of retiring from the stage at the end of next season.

The four additional volumes which are to be added immediately to Messrs. Doran's "Art and Craft of Letters" series are "The Ballad," by Mr. Frederick Sidgwick; "The Essay," by Mr. Orlo Williams; "Criticism," by Mr. P. P. Howe; and "Parody," by Mr. Christopher Stone.

A new complete English edition of Charles Dickens's works will soon appear with the imprint of Messrs. Charles Scribner's Sons. The text is that last revised by the author and the illustrations represent some of the finest examples of the work of Tenniel, Landseer, Stone, and Cruikshank.

An anthology of patriotic prose selected by Mr. Frederick Page will soon appear from the Oxford University Press. The contents are taken mainly from English literature, though a few translations

have been admitted from writers as diverse as Plato, Swedenborg, and Cardinal Mercier.

Miss Lillian D. Wald, the founder and head of the Henry Street Settlement in New York city, has written an account of her work among Americans in the making which is now being published serially in the "Atlantic Monthly." In the autumn it will be issued in book form by Messrs. Henry Holt & Co.

The "Welsh Poems and Ballads" of George Borrow are scheduled for early publication by Messrs. Putnam. Several of the poems included are from the Borrow MSS. Sketches devoted to the bards who produced them precede important ballads or groups, and an introduction is furnished by Mr. Ernest Rhys.

Mr. Winston Churchill's new novel, "A Far Country," will be published within a few weeks by Messrs. Macmillan, who announce for immediate issue also Mr. Arthur Stringer's detective story, "The Hand of Peril," Mr. Jack London's "The Scarlet Plague," and Mr. St. John G. Ervine's "Alice and a Family."

Mr. Burton E. Stevenson has made a selection from his popular anthology "The Home Book of Verse," published two or three years ago, of all poems of interest to children, which will now be issued in a volume to be called "Home Book of Verses for Little Children." Mr. Willy Pogány supplies the decorations, and the publishers are Messrs. Henry Holt & Co.

Forthcoming publications from the press of Messrs. E. P. Dutton & Co. include: "Social Reform," by Mr. W. H. Mallock; "Hermaia," a study in comparative aesthetics, by Mr. Colin McAlpin; "The Underlying Principles of Modern Legislation," by Dr. W. Jethro Brown; and "A First Year in Canterbury Settlement," letters written by Samuel Butler, the author of "Erewhon," during an early visit to New Zealand.

Ben Jonson's "Tale of a Tub," first printed in the second volume of the 1640 folio of his works, and not issued separately until 1913, when it was produced in Germany under the editorship of Dr. Hans Seherer, is to be published in a separate English edition by Messrs. Longmans, with a critical introduction, notes, and glossary by Florence May Snell, Ph.D., Professor of English Literature at Huguenot College, Wellington, South Africa.

"The Riverside History of the United States," an interpretation of the social and economic development of the United States, is in press with the Houghton Mifflin Co. There are four volumes, as follows: "Beginnings of the American People," by Professor Carl Lotus Becker; "Union and Democracy," by Professor Allen Johnson; "Expansion and Conflict," by Professor William E. Dodd; and "The New Nation," by Professor Frederic Logan Paxson.

The Slavonic Publishing Co. has projected a series of translations in idiomatic English of the masterpieces of Slavic literature, with illustrations by the masters of Slavic art. The plan has been endorsed by leaders of thought in England, America, and Russia, and the list of tentative titles is already large. Later the same publishers hope to

issue a dictionary of Slavic biography along the lines of the Dictionary of National Biography, as well as a Slavic encyclopædia in twelve volumes.

A two-volume work on "Napoleon in Exile at St. Helena (1815-1821)," by Mr. Norwood Young, is promised for May issue by the John C. Winston Co. It is an elaborate account based on careful study of the least-known period of Napoleon's life. The same house will also issue Mr. Upton Sinclair's "The Cry for Justice," an anthology of the literature of social protest collected from twenty-five languages and covering five thousand years, and Mr. Arthur M. P. Lynch's study of Irish politics, "Ireland's Vital Hour."

A volume containing a series of lectures delivered recently in England on "The International Crisis in its Ethical and Psychological Aspects," is announced by the Oxford University Press. The contents comprise "The Morality of Strife in its Relation to the War," by Mrs. Henry Sidgwick; "Group Instincts," by Professor Gilbert Murray; "International Morality and Schemes to Secure Peace," by Dr. A. C. Bradley; "The Changing Mind of a Nation at War," by Professor L. P. Jacks; "War and Hatred," by Professor G. F. Stout; and "Patriotism in a Perfect State," by Dr. B. Bosanquet.

"The Modern Study of Literature" is discussed by Dr. Richard Green Moulton, head of the department of general literature in the University of Chicago, in a volume to be published by the University of Chicago Press. Other forthcoming publications from the same press include a volume of "University of Chicago Sermons," delivered by eighteen leading members of the university faculties, covering various phases of religious life and thought; and "The Bixby Gospels," edited by Dr. Edgar J. Goodspeed, Associate Professor of Biblical and Patristic Greek in the University of Chicago. The Greek manuscript known as the Bixby Gospels—belonging to Mr. W. K. Bixby, of St. Louis—was preserved in the convent library of Pantocrator, on Mount Athos. The forthcoming volume will consist of a complete collation of its text, and presenting also its most curious feature, five pages of chronological material, mostly from the work of Hippolytus, of Thebes, about A.D. 700, which are prefixed to it.

#### TOPICS IN LEADING PERIODICALS.

May, 1915.

|                                    |                    |                |
|------------------------------------|--------------------|----------------|
| African Roots of War.              | W. E. B. Du Bois   | Atlantic       |
| Alaska's Government Railroad.      | J. E. Ballaine     | Rev. of Revs.  |
| America, The Conquest of.          | Cleveland Moffett  | McClure        |
| America in the 18th Century.       | C. H. Sherrill     | Scribner       |
| American Fiction.                  | James Stephens     | Century        |
| American Industries and the War.   | W. H. Glasson      | So. Atl.       |
| American Intellectual Life.        | P. S. Reinsch      | No. Amer.      |
| American-Japanese Situation.       | The Garretts       | Everybody's    |
| Ballads, Sea, in Kentucky.         | W. A. Bradley      | Harper         |
| Barbarism, Culture, Empire, Union. | B. I. Gilman       | Pop. Sc.       |
| Baseball, Organised.               | Irving E. Sanborn  | Everybody's    |
| Beauty, Native.                    | Mary E. Merrill    | Am. Homes      |
| Belgium, The Invasion of.          | Charles S. Allen   | Mid-West       |
| Botha, Campaigning under.          | Cyril Campbell     | Atlantic       |
| Boys' Military Law.                | G. S. Ford         | Am. Hist. Rev. |
| British Cabinet, The.              | A. G. Gardiner     | Atlantic       |
| Bulldog, The English.              | T. C. Turner       | Am. Homes      |
| Cables, Transatlantic.             | P. T. McGrath      | Rev. of Revs.  |
| Canada and the War.                | J. E. Le Rossignol | Mid-West       |
| Canadian Rockies, In the.          | Mary L. Jobe       | Harper         |

- Canadian Transcontinental Railway, The. Duncan MacPherson . . . Scribner  
 Climate, Civilization and. Ellsworth Huntington . . . Harper  
 Commercial Rivalry: 1700-1760. C. M. Andrews . . . Am. Hist. Rev.  
 Congress, Corridors of. Robert U. Johnson . . . No. Amer.  
 Conrad. Arthur Symons . . . Forum  
 Conversation and the Novelist. W. L. Randall . . . Forum  
 Cosmos. Gardner Teall . . . Am. Homes  
 Cotton Factoring System, The. A. H. Stone . . . Am. Hist. Rev.  
 Credit at Home and Abroad. W. F. Wyman . . . World's Work  
 Culture and Prejudice. Henry S. Canby . . . Harper  
 Czar and His People, The. Infanta Eulalia . . . Century  
 Earthquake Areas. J. S. Grasty . . . Pop. Sc.  
 Elizabethan Showmen, Tricks of. T. S. Graves . . . So. Atl.  
 Englishman, Diagnosis of the. John Galsworthy . . . No. Amer.  
 Eugenics and the War. J. Arthur Thompson . . . Pop. Sc.  
 Europe. Karl Renner . . . Forum  
 Far East, New Menace in. Francis Aldridge . . . No. Amer.  
 Farms and Finance. D. F. Houston . . . Rev. of Revs.  
 Federal Trade Commission, The. J. E. Davies . . . World's Work  
 Federal Trust Legislation. George A. Stephens . . . So. Atl.  
 Film Drama, The. George Bernard Shaw . . . Metropolitan  
 Flashing Experiences. Willis B. Allen . . . Scribner  
 Freshman Knowledge. Charles V. Stansell . . . Forum  
 Gamblers, Six Tremendous. E. M. Woolley . . . McClure  
 German Fighting-front, On the. Ernest Poole . . . Everybody's  
 German Hospitals and Prisons. A. J. Beveridge . . . Rev. of Revs.  
 German vs. English Aggression. A. D. Schrag . . . Mid-West  
 Germany on the Defensive. F. H. Simonds . . . Rev. of Revs.  
 Government by Majority. N. I. Stone . . . Century  
 Hay, John, Unpublished Letters of . . . Harper  
 Henry Street, The House on—III. Lillian D. Wald . . . Atlantic  
 Heredity, Scientific Men and. J. M. Cattell . . . Pop. Sc.  
 Horticulture, Women in. Katharine S. Reed . . . Rev. of Revs.  
 House, The Small. Henry Hurlburt . . . Am. Homes  
 Italy's Reasons. Owen Wilson . . . World's Work  
 Joffre and the New France. James Middleton . . . World's Work  
 Labor Disputes, Violence in. Walter Lippmann . . . Metropolitan  
 Medical "Science," Modern. Helen S. Gray . . . Forum  
 Mexico, Sunny Side of. Lincoln Steffens . . . Metropolitan  
 Misrule, The Lord of. Alfred Noyes . . . No. Amer.  
 Mississippi: The Great River. George Marvin . . . World's Work  
 Moral Progress. F. Stuart Chapin . . . Pop. Sc.  
 "Movies," Daring Deeds in the. Cleveland Moffett . . . American  
 Municipal Court, A Modern. D. A. Baer . . . Century  
 Nature and the Psalmist. W. P. Eaton . . . Harper  
 Neutralization of the Sea. "Norman Angell" . . . No. Amer.  
 Neuve Chapelle, Battle of. E. A. Bartlett . . . Metropolitan  
 Neuve Chapelle, Battle of. J. S. Auerbach . . . No. Amer.  
 Noyes, Alfred, Poetry of. John O. Beatty . . . So. Atl.  
 Panama Canal, Building the—III. G. W. Goethals . . . Scribner  
 Parenthood. Mary Ware Dennett . . . Century  
 Paris in Wartime. Edith Wharton . . . Scribner  
 Patriotism, The Higher. J. G. Hibben . . . No. Amer.  
 Peabody Educational Fund, The. E. W. Knight . . . So. Atl.  
 Peace, The Ideal of. S. B. Gass . . . Mid-West  
 Peace Advocate, The. Roland Hugins . . . So. Atl.  
 Peace the Aristocrat. Albert J. Noek . . . Atlantic  
 Perret, Frank A. French Strother . . . World's Work  
 Pewter, American. Robert L. Ames . . . Am. Homes  
 Play Attitude, The. E. L. Talbert . . . Pop. Sc.  
 Poetry, The New. Horace Holley . . . Forum  
 Poland's Story. Judson C. Welliver . . . Century  
 Pork Barrel Pensions. Burton J. Hendrick . . . World's Work  
 Prisons of Freedom. F. M. White . . . World's Work  
 Prohibition in Canada. J. P. Gerrie . . . Rev. of Revs.  
 Religious Education. Harriet L. Bradley . . . Forum  
 Revivalism, Mechanics of. J. H. Odell . . . Atlantic  
 Russia, The New. Charles Johnston . . . Rev. of Revs.  
 Samplers. Walter F. White . . . Am. Homes  
 San Diego, The Fair at. Bessel Smythe . . . Rev. of Revs.  
 Sothorn, E. H., The Art of. William Winter . . . Century  
 "Speeding" and Scientific Management. Ida M. Tarbell . . . American  
 Stars, Measuring Heat from. W. W. Coblentz . . . Pop. Sc.  
 State Governments, Our Irresponsible. W. D. Hines . . . Atlantic  
 Sunday, Billy, Back of. John Reed . . . Metropolitan  
 Switzerland's National Army. R. M. Johnston . . . Century  
 Tahiti, History of—III. A. G. Mayer . . . Pop. Sc.  
 Turk, My Friend the. H. G. Dwight . . . Atlantic  
 Vases from Old Jars. S. Leonard Bastin . . . Am. Homes  
 Verlaine, Paul. Arthur Symons . . . No. Amer.  
 Verse, Southern, Recent. H. H. Peckham . . . So. Atl.  
 Voice and the Actor. Henrietta Crossman . . . Century  
 Wages and Salaries. Scott Nearing . . . Pop. Sc.  
 War, Colonial Aspects of the. C. D. Allin . . . Mid-West  
 War, Diplomatic Background of the. B. E. Schmitt . . . Mid-West  
 War, Potential Substitute for. Percy MacKaye . . . No. Amer.  
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## THE PRESENT GENERATION.

Every man of middle age must have looked back to the days of his youth and speculated a little on how different things were then; there comes a time in the life of everyone when he realizes that he is no longer young and that the present generation is somehow different from the generation of his youth. Just what this difference is, is rarely obvious. It is no more obvious to-day than at other times.

For myself, I am of necessity given to rather academic studies, and I often join such thoughts to speculations concerning the turn of the century that rise from a study of English Literature. There we have, as has often been noted, the great age of Elizabeth, a period of freedom, and the great age of Anne, a period of discipline. The mind naturally runs on to the romantic period, about 1800, where again it was the time of liberty and imagination and ideas; and then says, How about 1900? Was that to be a second period of discipline, of correctness, of restraint? Has it been, is it such?

Certainly we can hardly expect the regular recurrence of expansion and contraction, of systole and diastole, as my honored old teacher Professor Corson used to like to say. Even if it were a regular heart beating, or a pendulum swinging, we should hardly expect that; for though it might have come regularly in 1600, 1700, 1800, there has been such disturbance of conditions that we could hardly expect just the same ebb and flow, or flow and ebb, coming to its point in 1900. Not to mention the great Victorian age, which perhaps was no greater interruption to the regularity of ideas than the Puritan revolution in the seventeenth century or the romantic revival in the eighteenth, there were other new conditions especially affecting letters. The utilitarian turn of the Victorian age was certainly making for an age of restraint, and indeed had made it, only sooner than one might have expected. No time has been so dead to anything that the Elizabethans or the romanticists would recognize as the time about 1880. The period of repression had come sooner, that was all,—induced probably by the immense increase of the read-

ing and writing public that came about from the mechanical advances in printing and the other arts that go to the making of books. I should say that the older generation — the generation which came to maturity about '75, '80, or '85 — showed not restraint but repression to a considerable degree. It did nothing in poetry; to write ballades, villanelles, rondeaus, rondels, triolets was its highest achievement. It did something in prose; but it was the prose of observation and document, the prose of Defoe two hundred years before, but generally without his genius. It was pretty hopeless in religion (here in America, at least), and pretty hopeless in politics. Much may be learned from the attitude of the young. Thousands of men now getting on in middle life were then in college; they can say whether what was then called "Harvard indifference" was confined to Harvard.

We need not fancy that 1900 was to have been another 1700. It very clearly was not. Whoever looked in 1900 for a modern Pope, a modern Addison, a modern Defoe, a modern Locke, would have been sadly disappointed. Rudyard Kipling and Bernard Shaw, Henri Bergson and William James, John Sargent and Claude Monet, Anatole France and Maurice Maeterlinck did not point in that direction. It may not be clear just whither they did point; but it was not toward Law, as commonly understood. Science and Logic and Realism had come to their zenith some years before.

If we look back to those days thirty or forty years ago — we who can remember them — we shall feel instinctively that times were very different. And the difference will not be the usual difference between youth and middle age. It is not that we were then fresh, enthusiastic, free, and that now we are confined, toned down, limited. That is the way one would expect an older man to look back to the days of his youth. But I will wager that with any man who has kept up with the times, the feeling is just the reverse,— he will feel that in those days he was confined and had no chance to live or think, and that it is in these days that one is more free to do something.

Take a few of the movements of the time that especially concern young men and young women. We might at the very first say that it is something that such things should now concern young women as well as young men; but take that for granted. It was in 1888 that the

Student Volunteer Movement was begun; that is a type, only, of a movement for active religion a hundred-fold greater. It was the indirect outcome, of course, of earlier influences, such as the preaching of Moody; but the full fruition of Moody's work was slow. The Northfield Conference, the Student Volunteers, the Christian Endeavorers, and many other forms of awakened Christianity, came in the last generation.

In politics the change is equally marked. The recollections of any political worker of middle age, the life of any politician, should show that much. As I look back to my college days, I feel sure that the temptation to the young man to get out into political work was very slight. I often used to think of it: it seemed as if the great causes had all been settled; civil service reform and the mugwump movement were almost the only things. Doubtless there was far more than I saw in those days, but I believe the main idea is correct.

So also with social service. Charles Brace's "The Dangerous Classes of New York" and Charles Booth's "Labor and Life in East London" were early and important books, and General Booth's Christian Mission as well as the Five-Points Mission in New York pointed a way. But the new era only began with Toynbee Hall in 1885 and Hull House in 1889. Social service to-day is a wholly different thing from the philanthropy of 1880.

This deals chiefly with America alone. I have not the broad outlook that could include the world; but certainly the words Modernism in religion, Socialism in politics, Social Service in philanthropy, seem to show much the same thing. In one case we can be more exact. In France a few years ago they were much impressed with just this interest of which I now speak, and a number of inquiries were made as to the difference in the thought of the young men of France in our own day and the young men of a generation ago. Of these inquiries the one published under the name of "Agathon" was most widely known, and in spite of some adverse criticism its general tenor may probably be accepted as accurate. Agathon looks back to the eighties, and views the generation for which Paul Bourget wrote his "Psychologie Contemporaine." There are perhaps among those who read these lines some who remember those brilliant essays when they came out, those remarkable studies of the masters of modern France,— Taine, Renan, Bau-

de laire. Agathon sees the generation of young France which came to manhood in the years following the war of '70-'71 to have been materialistic, sceptical, dilettante. Very different the France of to-day, as Agathon portrayed it and as the war found it,—very different in religion, in politics, and in the life of service.

We cannot be far wrong if we believe that the new century found the human spirit straining to get forward rather than holding back, looking out and not in, bent on action rather than doubting as to truth. So much probably would be news to few.

Farther it might be hard to go. Was 1900 merely looking to a repetition of 1800 or 1600, — a repetition coming faster than might have been anticipated because ideas get about faster than they used and so men live faster than they used? Can we take the torch of Shakespeare and Bacon and Spenser, of Wordsworth and Byron and Shelley, and carry it farther? Can we indeed (to drop the figure) even read Shakespeare and Wordsworth to-day and feel that they have anything to say to the modern man? Certain men of modern minds would doubtless say no.

I would not discuss that. I would gladly, however, point out one new idea in the present course of events which may prove to be a general leaven to the life of our time. I have spoken of religion, politics, and social service; now there is a word to be said of literature. The literature of the last generation has offered a curious commingling of the effort to see the environment of the life about us just as it is (which is sometimes called realism) and the effort to realize some other kind of life which we instinctively feel is better, which is sometimes called romance and sometimes idealism and sometimes other things. Everyone will recognize this in the fiction of the last thirty years and in the drama. It may be seen also in poetry. Toward the end of the eighties appeared the work of Henley and of Yeats; in the nineties were Davidson and Phillips; in the first years of our century came John Masefield and Alfred Noyes. The first thing one would say about Henley, Davidson, Masefield (or at least the first thing that people did say) is, Here is realism. And of Yeats, Phillips, Noyes, we should say, Here is romance. Yet as soon as we begin to read either set we find that such a ticketing is not of much use. Each one may have his especial leading, but Henley,

in spite of his "Hospital Sketches" and "London Voluntaries," is certainly romantic enough; and Yeats, in spite of his wanderings with Oisín and Niamh, in spite of his old Celtic romance or his modern magic, keeps pretty well in touch with the plain every-day life of the modern Irish peasant. And so with the others; there are preferences but there is not that sharp distinction between life as we know it and life as we wish it might be.

There is a passage in Scott's "Waverley" that is very typical of its time, almost exactly a century ago. Toward the end of the book it is written of Waverley, left behind on the retreat from Derby, that "he felt himself entitled to say firmly, though perhaps with a sigh, that the romance of his life was ended, and that its real history had commenced."

But nobody believes in any such sharp contrast now. The whole idea of modern religion, modern politics, modern social service is that one must go into them with such conviction, such enthusiasm, such life that their crudest realities fuse into a true romance. In fact, neo-realism and neo-romance are the same thing; which is the reason why it is so hard to classify (in the old classification) people like Rudyard Kipling and Bernard Shaw.

Of these two typical men I will merely offer two sayings which (to my mind) provide an explanation of the modern movement. Of Kipling we have an evidence, not from his own writing but from that of another, as to what he was to the rising generation. "He provided phrases for just that desire for discipline and devotion." There is more in "The New Machiavelli," but that expresses what I see in Kipling,—discipline become devotion, or just the other way if you will. That gets the two things together somehow, liberty and law; it fuses them. Of Bernard Shaw I will merely quote a chance expression, but a true one for all that. "Virtue," says he, "consists not in abstaining from vice, but in not desiring it." I don't know where he says it; but I would trust Dr. Archibald Henderson, from whom I quote it, on more than that.

I have written so much already that I cannot now develop this idea into all its ramifications in the life of our time. Perhaps some other time I may be allowed space to do that. For the moment it must be enough to say that the whole strength of the religious movements of the past generation lies in its emphasis on the power of Christ to-day to bring the human

will into harmony with himself and the purposes of God; that the essence of modern politics is that no system and no legislation imposed from without can ever make our public life what it should be, but that reform must be renaissance and come from within, must begin with the individual citizen; and that the heart of the social movement lies not in a sort of Lady Bountiful helping the poor, but in so much fellow-feeling with those who need help that one realizes that the needs and wants of one are needs and wants of all. The aim is (as it has always been) sincerity: the only way to make men good is to make them long to be good.

An old idea,—John Wesley, Francis, Paul knew it. If it be not the idea of to-day I wish it was.

EDWARD E. HALE.

#### CASUAL COMMENT.

THE LOST CLASSICS OF ANCIENT GREECE have for centuries been vaguely and longingly conjectured to be awaiting disinterment whenever some conquering army of Christian Europe should recover Constantine's capital from the Moslem Turk. Hence the hopes of the learned world, perhaps even including the Teutonic world, in these days of reported naval and military activity in and about the Dardanelles and the Bosphorus. If at last the treasures of literature now supposed to be lurking in sundry crypts and lofts and mosque libraries of Constantinople shall be brought to light, what may they not include? Even some of the best-known names in Greek poetry and drama are at present represented by but a small portion of the writings believed to have come from their respective authors' pens. *Æschylus*, known to us through seven cherished tragedies, is said to have written ten times that number; *Sophocles* likewise survives in seven of his tragedies, while one hundred and thirty are ascribed to him; and though the less-esteemed *Euripides* has come down to us in a score (less two) of his dramatic pieces, he exhibited plays for thirty-three years after first winning the grand prize in 441 B. C., and must have left behind him when he died in 406, at the age of seventy-five, a great many more than the eighteen extant tragedies bearing his name. Of other famous Greeks, known to the modern world by few of their works or by none at all, and thought to be awaiting a possible resurrection when the day of doom shall dawn on the Turkish capital, there are, for example, *Archilochus* of Paros, *Hipponax* of Ephesus, *Anacreon* and *Sappho* and *Alcæus*, *Stersichorus*,

*Simonides* of Amorgos, and that later *Simonides*, of Ceos, famous for his prize *elegy* on those who fell at Marathon, and for fifty-five other prize compositions; and *Pindar*, whose extant work is but a fragment, and *Philetas* of Cos, and *Lycophron*, and *Callimachus*, and *Meleager*, and who knows how many more. If all these should come into their own with the fall of Constantinople, what a renaissance of Greek literature would forever after be associated with this the four hundred and sixty-second year after the taking of that city by the Ottomans! And if the recapture of the place from them should chance to fall on the twenty-ninth of this month—for it was on May 29, 1453, that they took possession of the capital of the Eastern Empire—what a memorable anniversary celebration that would be!

. . .

THE SHORT-STORY HARVEST OF 1914, so far as that harvest is garnered within the covers of eight leading American periodicals, has been winnowed and sifted by Mr. Edward J. O'Brien, who publishes the results of his self-imposed labor in the Boston "Transcript," in a form resembling that in which Mr. William Stanley Braithwaite has for some years been wont to present his findings in respect to the annual crop of magazine verse. Six hundred and one short stories were read by Mr. O'Brien, who pronounces 229 of them to be possessed of "distinction," and 86 marked by "very high distinction." Among those writers who have produced the best work in this department, according to Mr. O'Brien, are especially to be noted Mrs. Katharine Fullerton Gerould, Mr. Joseph Conrad, Mr. Melville Davisson Post, Mr. H. G. Dwight, Mr. James Hopper, Miss Elsie Singmaster, Mr. Francis Buzzell, Mr. John Luther Long, Mr. Conrad Richter, Mrs. Mary E. Wilkins Freeman, Mr. Gouverneur Morris, Mr. Calvin Johnston, Mr. Armistead C. Gordon, Miss Mary Synon, Mrs. Edith Wharton, and Mr. John Galsworthy; and in his opinion the five best short stories of the year were, in the order of their merit, "Brothers of No Kin," by Mr. Richter (in "The Forum"), "Addie Erb and Her Girl Lottie," by Mr. Buzzell (in "The Century"), "A Simple Tale," by Mr. Galsworthy, "The Bravest Son," by Mary Synon, and "The Triumph of Night," by Mrs. Wharton (the three last-named in "Scribner's Magazine"). Mr. O'Brien's deductions and judgments are of undoubted interest; yet it is nevertheless probable that if ninety-nine other persons of equal critical capability were to present appraisals, based upon the same data, of the best short stories of the year, no two lists among the hundred would be found to correspond.

One is reminded of Mr. Bernard Shaw's rejection of a check for one thousand dollars sent him as first prize in a short-story contest conducted by "Collier's Weekly" a few years ago. "How do you know that mine was the best story received?" wrote Mr. Shaw to the editor; "you are not Posterity!"

. . .

THE NEW HEAD OF THE JOHN CARTER BROWN LIBRARY, in succession to Mr. George Parker Winship, who goes to Harvard as librarian of the Harry Elkins Widener collection, is announced to be Mr. Champlin Burrage, of the same stock as the Boston Burrages, though his present position as librarian of Manchester College, Oxford, may beget the erroneous inference that he is an Englishman. Portland, Maine, is his birthplace, Brown University his *alma mater*, and he is still on what may be called the upward slope of life, having been graduated from college as late as 1896. Two years of German university study, chiefly at Berlin, followed his graduation, and he has made a specialty of church history, particularly the history of the non-conformist movement in England, unearthing some important documents about Robert Browne, founder of the Brownist sect, which later became known as that of the Independents or Congregationalists. Also new sources of knowledge relating to John Robinson, pastor of the Pilgrims in Holland, have been laid open by Mr. Burrage, who has published "The New Covenant Idea," "New Facts concerning Rev. John Robinson," and "The Early English Dissenters in the Light of Recent Research." He has taken the degree of bachelor of letters at Oxford, which has stood sponsor for his more important historical publications and has, through Professor Firth and others, expressed its sense of his ability in research. A collector, for himself and others, and a bibliophile, as well as a student and writer, he comes to his new duties at Providence with ample equipment and every promise of success in continuing the usefulness and the high repute of the famous historical library to which he is called.

. . .

AN ADJUSTMENT OF COPYRIGHT DIFFERENCES between this country and England, as indeed between all the civilized nations of the earth, is one of the things to be hoped for and striven for in that better future to which mankind is ever looking eagerly forward. A recent step in the right direction has been taken by the British government in the issuance of an "order in council"—not of a warlike complexion, but eminently pacificatory—decreeing that henceforth the unpublished literary, dramatic, musical, or artistic work of an Amer-

ican author, playwright, composer, or artist shall enjoy the protection of British copyright equally with all such work of British origin. Thus the public performance of an American play in England will make its copyright there secure, without the publication heretofore required for copyright purposes. Musical compositions and art works will profit in like manner. All this should remind us, to our shame, that England has always been more liberal toward American authors in respect to copyright privileges than America has been toward English authors. Our absurd laws still require an English author seeking American copyright, to print his book in this country from type set up or plates made in the United States, whereas England only asks for simultaneous publication in the two countries, with no silly specifications in regard to printing. In the realm of letters all things that savor of international jealousy or suspicion or unfriendliness are absurdly and lamentably out of place.

. . .

ONE DAY'S ACTIVITIES IN A BUSY REFERENCE ROOM are too numerous and varied, and under too little supervision or control, to admit of anything like accurate record. Who can tell how many hundred different topics may be the subject of more or less thorough research at any one time, through the thousand or more general works of reference freely accessible to all comers in such public libraries as those of New York, Chicago, Cleveland, Boston, and St. Louis? Within the working hours of one such literary laboratory, that at Brooklyn, the following subjects are "a few that came to the attention of the staff," as we learn from Mr. Calvin W. Foss, the reference librarian in charge of the department: "Assaying of diamonds; lubricating oils; Platt Amendment to Act concerning Relations of United States with Cuba; criticisms of the writings of Seumas MacManus; Norman influence on English literature; Franco-Spanish Treaty (1912) concerning Morocco; civil status of Ceuta, Morocco; Tissot paintings of Life of Christ; New York laws respecting Morgues; foot and mouth disease; follicular mange; color photography; laws governing charitable institutions of New York City; finger-ring design; Japanese embroidery; steam engineering; comparative value of clay lands in different states, and market prices of the clays; architecture and furnishings of colonial dining rooms." When it is borne in mind that on the following day as many more entirely different topics probably demanded investigation, and on the day after that still another list, and so on for year after year, though with considera-

ble duplication of research in the long run, the practical usefulness of this part of a library's equipment becomes apparent. We need this reminder occasionally, in view of the undeniable expense of this equipment.

A POTENT POEM, the potency of which has shown itself in causing the withdrawal of Professor Kuno Meyer's candidacy for the exchange professorship at Harvard next season, has enjoyed an unexpectedly wide publicity after its recent initial appearance in "The Harvard Advocate." Awarded by Dean Briggs and Professor Bliss Perry the prize offered by this student publication for the best poem on the European war, this piece of verse, from the pen of Mr. C. Huntington Jacobs, of the junior class, takes its place beside Hoffmann von Fallersleben's "Deutschland, Deutschland über Alles" as a generator of strife. It is entitled "Gott mit Uns," and is doubtless familiar to most readers by this time. That Euterpe or Polyhymnia or any other of the Muses should thus become involved with Mars in a quarrel so abhorrent, as one would suppose, to the Pierian Nine, must excite regret. The present incident, which has elicited an impassioned protest from our distinguished visitor, may perhaps serve a useful end in illustrating how trivial a matter will evoke the most vehement demonstrations of wrath when the atmosphere is tense with such bitter animosities as those of the present time. We are living in a powder magazine, and must be careful with our matches.

SECOND-HAND KNOWLEDGE OF BOOKS is very decidedly abundant, as compared with direct acquaintance. The hardest work in the world is to think independently; therefore mankind in general is glad to be told what it ought to think about the great masters of literature, and what book-titles and other scraps of literary information it ought to have at its tongue's end. Addison and Johnson, Montaigne and Voltaire, Schiller and Goethe, Homer and Dante and even Shakespeare, are little more than names to many persons who have the reputation of being well-read and perhaps actually think themselves to be so. This vague half-knowledge, or one-tenth-knowledge, however, is rarely made the object of deliberate commendation on the part of anyone whose opinion is of value. Yet some such praise seems to be bestowed by "The Bulletin of the Brooklyn Institute of Arts and Sciences" when in a recent well-deserved tribute to Professor Copeland of Harvard it says: "Many Harvard men owe their knowledge of eighteenth-century English, of Fielding and

Smollett, of Goldsmith and Pope, directly to Mr. Copeland rather than to their readings in history or literature of that age." Might it not have been more complimentary to Professor Copeland, and also nearer the truth, to say that many Harvard men owe their knowledge of the authors named to their readings in those authors, prompted by their teacher, even more than to his personal instruction? Contact with a born educator does not convert the pupil into a sponge; he is rather fired with zeal for more positive intellectual activity than is implied in mere absorption. The assimilation of knowledge, like the assimilation of food, calls for a considerable amount of reactive energy.

A DEFINITION OF GREAT LITERATURE, from Mr. Howells's pen, has gained considerable currency of late, and its pithy brevity makes it worth committing to memory. It was after commending the unstudied effectiveness of Grant's style in his "Personal Memoirs" that he enunciated, in explanation of the book's recognized claim to greatness, the truth that "great literature is nothing more nor less than the clear expression of minds that have something great in them, whether religion, or beauty, or deep experience." This helps to explain why, as Leslie Stephen was wont to affirm, the best biography is that which approaches the nearest to autobiography; and it was with some such truth in mind that Edward Rowland Sill used to declare the only thing a man was really competent to write about was himself. Hence, too, as has been more than once pointed out, the truly great novel is, in essentials, autobiographical, though it is by no means necessary that it should be written in the first person, and it does not at all follow that every work of fiction presented as autobiography is possessed of greatness. Those novelists who hope to impart an otherwise unattainable virtue to their productions by making them autobiographic in form, but not in substance, may deceive themselves, though they will never deceive a discerning reader.

### COMMUNICATIONS.

#### A SPURIOUS DERIVATION ATTRIBUTED TO LA SALLE.

(To the Editor of THE DIAL.)

A story was set afloat some years ago concerning the derivation of the name of Chicago, which in the first instance was intended without doubt as a humorous sally by its originator. But as in at least two instances, it has deceived recent writers, who seem to have regarded it as authentic, it would appear to be necessary to examine the matter seriously.

In Edwin O. Gale's "Reminiscences of Early Chicago," published in 1902, there was printed what purported to be a letter by the explorer La Salle, said to have been written in 1682 from the present site of Chicago, "to a friend in France." In this letter (as printed) La Salle describes the river, flowing into the lake with a feeble current, "which occupies the course that formerly the waters of these great lakes took as they flowed southward to the Mississippi river." La Salle is made to say in this letter that "the boundless regions of the West must send their products to the East through this point. This will be the gate of empire, this the seat of commerce,"—a truly remarkable prediction if he ever wrote it as alleged. "If I were to give this place a name," he continues, "I would derive it from the nature of the place and the nature of the man who will occupy this place—*ago*, I act; *circum*, all around; *Circago*." Gale comments as follows on this extraordinary derivation: "The recollections of this statement, imparted to an Indian chief, remained but indistinctly, and when the Americans who built Fort Dearborn came to these wilds they heard what they thought to be the legendary name of the place and pronounced it as did the Indians, Che-ca-go, instead of Circago as La Salle had named it."

Gale was an inveterate joker, as anyone will readily perceive who reads his book; but his recollections have a real value to the historical student notwithstanding the author's humorous proclivities, for he came at a very early time, having arrived with his parents at Chicago in 1835. Now this so-called letter of La Salle's was given a place in Gale's book apparently for a humorous purpose and nothing else. It is a surprising fact, however, that the letter has been taken quite seriously by later writers. In a volume entitled "Chicago, Past and Present," by S. R. Winchell, published in 1906 (four years after the appearance of Gale's book), there is quoted the La Salle letter together with Gale's comments, as if with the author's approval of its authenticity. Likewise in the "City Manual of 1914," issued by the Chicago Bureau of Statistics, the letter is quoted on the reverse of the title-page, occupying the page by itself, apparently with the approval of the compiler.

It is interesting to observe, however, that at least one writer was not deceived by the letter thus appearing for the first time in Gale's book. Mr. John F. Steward, in his work entitled "Lost Maramech and Earliest Chicago," published in 1903, notices the publication of the letter, and remarks: "I do not find anything like this in any of the writings of La Salle, and I believe that I have a copy of every scratch of La Salle's pen that did not perish with him." Other writers, however, have regarded the letter as a joke, which it undoubtedly is and was intended to be, and have made no references to it whatever.

One would have supposed that the general contents and style of the letter would have furnished sufficient evidence of its spurious character. The description of the region, for example, where the "course that formerly the waters of these great lakes took as they flowed southward to the Mississippi river," is mentioned, could only have been

based on knowledge that neither La Salle nor any of his contemporaries possessed, for such knowledge has been arrived at only by means of investigations into glacial action by scientific men within the last two generations. In regard to the sounding phrase that "this will be the gate of empire, this the seat of commerce," it is impossible to believe that La Salle ever used the language quoted, as it is foreign to his own style and that of other writers of the time.

Ingenious derivations of place names have been a favorite sort of humor in times past, mostly confined to newspaper paragraphs; and persons having a taste for fantastic notions of the kind, often said by their inventors to be derived from tales of trappers or Indians, find immense enjoyment in their repetition. But this is probably the first instance where it has become necessary to enter a solemn refutation of nonsense of this character. However, if jokes must be labelled, let it be done in this case; or, better still, let such trifling be excluded from text-books and manuals having a serious purpose in view.

J. SEYMOUR CURREY.

Evanston, Ill., May 4, 1915.

#### THE FALLACIES OF "PEACE INSURANCE." (To the Editor of THE DIAL.)

Permit me to call your attention to some errors in your review of my book, "Peace Insurance," in your issue of April 15.

You state that my volume "offers no explanation as to why Europe, which has long carried very heavy insurance of this sort [armament], has now so destructive a war upon its hands." While it is true that I did not attempt to cover the intricate and controversial causes of the war, I did explain the causes in general in some detail. Permit me to invite your attention to pages 4 and 5, and to quote therefrom, in part:

"It is thus that military force, insuring against defeat in war, insures against any war at all. . . . We insure against loss by fire, theft, burglary, etc. . . . In addition we attempt to prevent loss by fire departments, police departments, etc. These forces, it is needless to say, do not prevent fires, nor crimes, but they lessen their frequency and afford the BEST MEANS OF PROTECTION YET KNOWN. Military force bears the same relation to conflicts between nations."

The above is but a summary. In the book it is substantiated at some length. Your statement that I offer no explanation is, therefore, incorrect.

It is also stated in your review that the fact "that the victorious Confederate army at Bull Run also consisted of volunteers seems to have escaped the writer's notice,"—this being a result of my claim that with an army of trained troops, instead of a mob of civilians, the North would have gained a decisive victory and probably ended the war: I hope that you do not always reason so lightly. It may be remarked that when armies meet in battle, even with both sides untrained, it is not infrequent for one side or the other to be victorious. However, when a trained army meets an untrained army of equal size, it is seldom that the untrained one wins. It was this fact which *did* come to my notice, and which caused me to say that a trained army on the side of the North would have changed



the result and ended the war. Had the South a trained army I could not have made such a statement. Furthermore, on page 153 of my book you will find actual comment on the condition of the Confederate force. Hence your statement in this respect is also incorrect.

Your closing sentences state that the anti-militarist sees things as they ought to be and can be, while the militarist sees things as they were in the past alone. However, in "Peace Insurance," while a very proper advantage is taken of the lessons of the past, two complete chapters are taken up with a study of the present and the future,—namely, the chapters on "The Likelihood of War To-day" and "Will War Ever Be Abolished?" The fact is that my book does consider things as they are, and as they probably will be according to all natural laws; while the pacifists confuse these facts with theory and things as they ought to be, but in our time cannot be.

Of course, in my attempt to present the case for the so-called military party, I have failed to do it justice in many respects. In that respect the book is weak, and it contains the errors common to all such publications. Nevertheless, I have been gratified to note that in their adverse criticism, the pacifists, among whom your reviewer must be numbered, are apparently compelled to evade the matters considered, to misstate matters, or to select trivial errors which reflect only on the author and in no way on the correctness of his thesis.

Your attention is invited especially to pages 157 and 158 of my book. It is to be hoped that you will be fair enough to correct your misstatements.

RICHARD STOCKTON, JR.,  
Captain, 2d N. J. Infantry.

*Bordentown Military Institute,  
Bordentown, N. J., May 3, 1915.*

[While we are glad to give space to the above, we do not consider that it impugns the validity of our reviewer's statements at any point. The quoted paragraph can scarcely be regarded as a satisfactory explanation of the break-down of the author's theory in the case of the present war. Nor is the analogy with insurance against fire, theft, etc., an accurate one. The function of our police departments is to detect and suppress crime; the function of our fire departments is to extinguish conflagrations. The function of an armed military force is to fight, and throughout the history of the world those countries with the largest armed forces have always been the aggressors in warfare. In the case of the Civil War, the author imagines that the possession of "an army of trained troops" by the North would have resulted in a victory at Bull Run and thus ended the war. But why did the Southern victory not end the war? And with an army of trained troops at her command, would the South have been any the less reluctant to secede from the Union and thus provoke war? Our reviewer does not say that "the militarist sees things as they were in the

past alone." He says that "the militarist finds his warrant in what has been" rather than in what ought to be. The difference between militarist and anti-militarist is similar to the difference between the bourbon slaveholder of ante bellum days and the abolitionist. To the former, slavery was an established institution, based on "natural laws," which had always existed and so always must exist; to the latter it was a menace to civilization that must be wiped out at any cost.—EDITOR.]

#### AN ANCIENT JOURNALISTIC JEST. (To the Editor of THE DIAL.)

It has long been the fashion of the Eastern press to make the word Chicago synonymous with pork, wheat, and wind, and to refuse to admit the possibility of culture. I have sometimes wondered how far this convention is due to the Chicago daily newspapers themselves.

Recently a serious association of writers, the Society of Midland Authors, completed its organization in this city. Its founders were Messrs. Hamlin Garland, H. C. Chatfield-Taylor, William Allen White, Emerson Hough, and others equally prominent, and its roll contains the names of nearly all the well-known writers in the Middle West. The morning after the meeting one of our leading dailies gave the new society a column with the heading, "Thrill Spillers Feast and Play: Stuff Selling Well." The article began with the ancient jest reclothed in the following form: "Chicago, the city of wheat corners and meat trusts, witnessed another naughty combine when twenty-six authors wiggled their fingers at the Sherman anti-trust law and corralled all of the divine afflatus," etc.

Probably an article written in just this vein could not have appeared in a reputable newspaper of any other American city large enough to form the headquarters of such an organization. It is not an isolated case, but has been repeated in one form or another in the news columns of nearly all of the Chicago dailies when the subject of authorship is approached. I do not refer to the review columns; they are for the most part admirably managed, and are, on the whole, the equal of any in the country.

It is not to be supposed that the authors themselves take these good-natured slaps with great seriousness. They may smile rather wearily at the antiquity of the jest, and let it pass. But the newspapers that assume this attitude toward literature are giving color to the laugh that has always been raised in the East against Chicago culture. If the Chicago dailies are to be regarded as the makers of public opinion, they should take different ground than this; if they are to be considered as the reflex of public opinion, they should have some regard for the increasingly large number of citizens who wish to see Chicago freed from its ancient stigma.

There are some who hope that the time is coming when the men and women who write books will not be regarded by our city press as a subject only for merriment.

WALTER TAYLOR FIELD.

*Chicago, April 28, 1915.*



### The New Books.

#### A VETERAN DRAMATIC CRITIC ON FAMOUS SHAKESPEAREAN ACTORS.\*

To praise in formal terms at this late date a work of Shakespearean scholarship and critical taste and judgment concerning which our pre-eminent Shakespeare editor and scholar, the late Dr. Furness, wrote (in commending its initial volume), "Never before has there been, within the same compass, so much truth and wisdom uttered concerning the acting and interpretation of Shakespeare," would savor strongly of superfluity if not of absurdity. Some indication of the contents and main features of the second series of Mr. William Winter's "Shakespeare on the Stage" will sufficiently introduce the book to those interested in this rich garnering of more than half a century's criticism and reflection in the field of Shakespearean stage presentation in England and America.

As in the opening volume, so in this, six plays are considered; namely, "Twelfth Night," "Romeo and Juliet," "As You Like It," "King Lear," "The Taming of the Shrew," and "Julius Cæsar." A brief history of the play, including some account of its early presentation, is first given, in each instance, and is followed by descriptions of subsequent memorable performances, these descriptions becoming more and more vivid and entertaining as the times are reached wherein the writer was old enough to have personal knowledge of that whereof he writes. Appraisements and comparisons of leading Shakespeare impersonators fill much of the space, and the numerous portraits of these actors and actresses in stage costume heighten the effect of the author's descriptions. Cold must be the temperament of him who refuses to kindle with some reminiscent ardor over these recollections of the Shakespearean triumphs of Edwin Booth and John McCullough and Henry Irving, of Adelaide Neilson and Mary Anderson and Ada Rehan, with many others, some of whom will have entered into the play-going experience of the great majority of those who turn Mr. Winter's pages. His warm but always intelligent appreciation of good acting shows itself repeatedly, as for instance in his glowing accounts of that masterpiece of histrionic art, Adelaide Neilson's impersonation of Juliet. Here as elsewhere he lays emphasis on the importance of a well-conceived artistic purpose, of a certain detachment that forbids the player to lose himself in

his part, however passionate may be the emotions he is called upon to portray. In Miss Neilson's acting, he says, "the mind, invariably and rightly, controlled the feelings." And further, with a grace of diction and a critical penetration that will not be lost upon the appreciative reader, he continues:

"Miss Neilson's *Juliet* was a being all truth, innocence, ardor, and loveliness, in whose aspect, nevertheless, there was something ominously suggestive of predestination to misery, herself meanwhile being pathetically unconscious of her doom. It was not so much what the actress said and did as what she *was* that permeated her performance of *Juliet* with this strange, touching quality, which saddened even while it enthralled; it was the personality of the woman, not only captivating the senses but powerfully affecting the imagination. All that she said and did, however, had been carefully considered. Nothing had been left to chance. She knew what she intended to do, and she knew how to do it—for which reason the personation was distinct, rounded, cumulative in effect, and free equally from tameness and extravagance. She had, as all actors of genius have, moments of sudden insight and electrical impulse, in which fine things are unpremeditatedly done, but she was, intrinsically, an artist, and over all that she said and did and seemed to be there was a dominance of artistic purpose which, without sacrifice of the glamour of poetry, made the poetic ideal an actual, natural human being."

There is more that one is tempted to quote, exquisite in delicate appreciation and vivid in apt selection of epithet and phrase; but the reader's full enjoyment of the book itself must not be unduly forestalled. Instead, and as an amusing illustration of Mr. Winter's other manner, of his command of sarcasm and his ability to voice in no uncertain tones his unflattering opinion of an inferior and pretentious performance, let us insert a few of his remarks on a quite different interpretation of the same favorite Shakespeare character:

"... The tragedy was produced, for the purpose of 'starring' Miss Mather, by Mr. James M. Hill, of Chicago, since deceased, a genial speculator in popular 'amusements,' who believed, with *Bottom*, that Tragedy should not be permitted to fright the ladies. 'A lion among ladies,' says the immortal weaver, 'is a most dreadful thing.' In Mr. Hill's production, accordingly, the play,—arranged in six acts, sixteen scenes, and nine tableaux,—was considerably invested with the accessories of decorum and soothing domesticity. In the scene of the secret marriage of *Romeo* and *Juliet* two monks, moved, apparently, by springs, suddenly came out of the wall of *Friar Lawrence's* Cell and placed hassocks for the bride and groom to kneel on, while the service was in progress. *Juliet's* Bed-room,—the time of her nuptials being the middle of July, in a hot country,—was thoughtfully provided with a large fire of brightly blazing logs. On the morning appointed for her wedding

\* SHAKESPEARE ON THE STAGE. Second Series. By William Winter. Illustrated. New York: Moffat, Yard & Co.

a numerous company of young women entered her chamber, to awaken her with cheerful song, but, finding her dead, those accommodating vocalists placidly ranged themselves about the apartment and sang an appropriate and moving dirge. *Juliet's Tomb*, a huge, gilded structure, shaped like a glove-box interiorly illuminated, was exteriorly flooded with 'moonlight,' shed from a glaring 'lime.' And at the last, as a decent, orderly, becoming close to the spectacle of affliction, many friars thronged into the graveyard and sang the 'Miserere,'—seeming to imply that *Romeo*, when on his way to the Tomb, had heedfully paused at the Abbey and bespoken ecclesiastical participation in the forthcoming obsequies. To enhance the effect of these imposing novelties Mr. Hill furnished highly-colored scenery that shone like a brass coal-scuttle. As I viewed the spectacle I thought of an old play in which the comedian Burton was exceedingly droll, acting an ignorant parvenu, who, being asked whether, in the furnishing of his library, he wanted to have 'all the old authors,' exclaims, 'No, not a damn' one of 'em! *All new!*'"

In his chapter on "*King Lear*," the longest and perhaps the most noteworthy in the book, the author makes clear, incidentally, what his doctrine as elsewhere stated might seem to contradict, that art is not all-powerful on the stage, that even a great actor's intelligent conception of his part may be neutralized more or less by peculiarities or defects of temperament. Concerning Edwin Forrest's acting of *Lear*, which the author witnessed many times, he has considerable to say, of which a part is here given.

"Forrest was never indefinite. In all his acting clarity of design was conspicuous, and strength of person went hand in hand with strength of purpose. He knew his intention and he possessed absolute control of the means needful for its fulfillment. He was never weakened by self-distrust. He never wavered. Adamantine authority, inflexible repose, explicit intent, directness of execution, and physical magnetism were his principal implements, and he used them freely and finely. His figure was commanding, his voice copious and resonant. He was a man of prodigious individuality, an egotist of the most positive type. The beauties of his acting were much upon the surface; the defects of it were largely those of his character. In the vigorous maturity of his professional life his *King Lear* was little more than an exhibition of himself; an exceedingly strong and resolute man, assuming, not very convincingly, the appearance of being old, and imitating, cleverly but not pathetically, the condition of madness. In his later years he had become much changed. Thought, study, observation, experience, and the silent discipline of time, had, in a measure, chastened his egotistical spirit and refined his art. Misfortune, sickness, and suffering had done their work on him, as they do on others. The last time I saw him as *King Lear* he played the part as it should be played, and was like the breaking and then broken old man that *King Lear* is."

The natural tendency of a dramatic critic of Mr. Winter's age and experience to favor the old methods and distrust the new, appears by implication here and there, and explicitly in more or less positive utterances scattered through the book, notably in certain passages of his preface like the following:

"No account has been attempted of the methods employed by such eccentric pretenders to originality as Herr Max Reinhardt, Mr. Granville Barker, and Mr. Gordon Craig. Judgment as to their productions necessarily waits until they have been seen and studied. Their methods,—if I can trust what I have read and heard about them,—are, variously, degenerate, contemptible, and silly,—in fact, an abomination."

Mr. Ben Greet's attempt to give us Shakespeare somewhat in the Elizabethan manner fails to win the author's applause. In his opening chapter he takes occasion to say:

"Mr. Greet is aware, and he has so signified in print, that the old mode of producing Shakespeare's plays 'can only be reflected to a limited extent,'—in which case the reflection is, practically, barren of 'educational' value. This manager's actual purpose, as distinguished from his pretended one, is commercial, and as such a purpose is honest it should not be associated with a sophistical and fatuous pretence, which smacks of humbug. To produce plays as, probably or certainly, they were produced three hundred years ago, before Science had made discoveries and Ingenuity had contrived inventions which Taste has employed to revolutionize all the old processes of industry and art, is only to do badly that which can be done well; and to do this under the pretence of serving the cause of 'education' is to be disingenuous."

But may not half a loaf be better than no bread? Even a partial return from the distracting elaboration of the modern Shakespearean performance to something like the austere simplicity of Shakespeare's own time may have real value, even "educational" value, in spite of Mr. Winter's serious doubts.

Four more volumes, the author announces, remain to be written in this series, so that it is not yet the time to point out any conspicuous omissions, any over-emphasis upon the old-time stars at the expense of their modern successors in the Shakespearean firmament. An occasional foreglimpse of what is to be expected in those volumes is given in the present one, and the sustained interest of the completed work may be taken for granted. Announcement of half a dozen other prospective works, largely devoted to actors and acting, promises still further delights to Mr. Winter's readers. May they reach completion and fall nothing short of this volume in engaging quality, refining influence, and intellectual stimulus!

PERCY F. BICKNELL.

## A CRITIC'S CREDO.\*

For all who have read Mr. W. C. Brownell's few severely and serenely weighed volumes of criticism, and have come to know him as one of America's leading critics, an arbiter who may well challenge comparison with his best contemporaries in England, it is a pleasure to turn to the recent slender volume in which he formulates his critical credo. One finds nothing disappointing in these pages, with their characteristic tough-sinewed style, perhaps a little more gnarled than usual but bright with carefully distilled epigrams, cunning with logic, full of learned words sometimes almost queerly Johnsonian, but striding quite naturally in buskins. "Criticism itself is much criticized," says Mr. Brownell, "which logically establishes its title." He answers those who say that "only artists should write about art" by observing that the artist has, in general, a point of view which is either merely "personal and not professional" or conventional; in either case it is not likely to receive well the innovations or reactions of another artist.

In considering the field and function of criticism, Mr. Brownell first classifies "all artistic accomplishment" into the "moral and material." The critic needs a less elaborate knowledge of the material (technique) than the practitioner. Indeed, such knowledge in excess would tempt the critic "to exploit it rather than subordinate it," and thus lose the perfect poise upon which Arnold insisted. Hence the impatience of the artist, who often seeks in criticism "what it is the province of the studio to provide." Thus also it comes about that "artistic innovation meets nowhere with such illiberal hostility as it encounters in its own hierarchy, and less on temperamental than on technical grounds." "The proper judge of the tiller," moreover, "is not the carpenter but the helmsman." The material data are far less significant for the critic than the moral. No artist can achieve greatly without the moral attributes. But the artist-critic generally neglects these to gossip about mere craftsmanship, while the true critic signalizes these life-giving qualities. "The true objects of his contemplation are the multifarious elements of truth, beauty, goodness, and their approximations and antipodes, underlying the various phenomena which express them, rather than the laws and rules peculiar to each form of phenomenal expression; which, beyond acquiring the familiarity needful for adequate appreciation, he may leave to the professional didacticism of each."

Let the critic remember that "no one knows his subject who knows his subject alone" and provide himself with a rich equipment. Since literature is a criticism of life, he must know life intimately, and he must have a philosophy of life in order that his "individuality" may "achieve outline." To Mr. Brownell, history seems to take first rank among the general departments of knowledge necessary for the critic's broader equipment. *Æsthetics*, too, are very valuable, though their field is deemed more restricted than that of history. Let the literary critic know art, and the critic of art know letters. Cultivate divine philosophy,—but sparingly; "its peculiar peril is pedantry." As examples of critics who have profited by this "cognate calling," Mr. Brownell names Sainte-Beuve, Taine, and Scherer, and discusses them (as indeed he comes later to discuss others) with deep penetration.

"I know nothing of art," says the Philistine, "but I know what I like." For retort, let us recall Mr. Vedder's words: "So do the beasts of the field." Criticism must have a criterion. Impressionism may "be strictly defined as appetite": and though in its great practitioners it "has certainly nothing gross about it," it is limited by its habit of giving decisions without reasons and so cannot validate "its decisions for the acceptance of others." Impressionism rises, to be sure, from a fine sense of tolerance. But since there is no universal taste, a critic "to be convincing must appeal to some accepted standard. And the aim of criticism is conviction." Yet one must beware of reacting against impressionism in the manner of Brunetière. His destructive work was good. But constructively he could place against mere personal preference a criterion no better than "the classic canon" of the art of the seventeenth century, an art august, but forever departed. "Though he became a distinguished scholar, Brunetière retained the temperament of schoolmaster" (a defect which—may the reviewer interject it?—is equally fatal to a critic and a schoolmaster). Let the true arbiter be humbler, and learn from impressionism at least this—that even Euclidian proof demands postulates, that critical dogmas "rest finally upon instinct," and that "faith underlies reason." Moreover, the postulates of criticism are, unlike those of mathematics, "taken for granted rather than self-evident," and are often mere specious conventions "that depend on the sanction of universal agreement." Hence come the imperious but transitory conventions of romanticism, realism, symbolism, and so forth, setting fashions importunately only to stand out at last as but vaguely and imper-

\* CRITICISM. By W. C. Brownell. New York: Charles Scribner's Sons.

fectly related to eternal principles. The really eternal postulates have varied little since the days of Aristotle. Let us then call upon the impressionist, who advances a new intuition, "to tell us *why*"—since intuition does not go far without reason. We should ask: "Is your feeling the result of direct intuitive perception, or of unconscious subscription to convention" which the reason may winnow away as quasi-intuition, chaff, prejudice? Impressionism unsupported by intuition may well impeach the reason, but let it remember that the reason is not to be dethroned. The critic must judge, not merely "testify and record." With the bright instrument of the reason he is no longer the old-fashioned judge, "the slave of schools," or the irresponsible impressionist, "the sponsor of whim." Reason alone can deal fairly with our great contemporary problem of "realism," and show when "realism" becomes unreal, or where the opponent of realism confuses "the ideal with the fantastic." Finally, the rational criterion will serve better than all others to determine "the relation of art and letters to the life that is their substance and their subject as well."

And a rational criterion implies a constructive method. In itself, analysis reaches no conclusion, which is the end and aim of reason. Here Sainte-Beuve often fell short. We must, as critics, have a thesis quite as much as do those works of art which we criticize. Yet the constructive method tempts readily to excess, a central conception often leads to the "partisanship of Carlyle, the inelasticity of Taine, the prescriptive formulism of Brunetière. The spirit of system stifles freedom of perception and distorts detail." As we approach such criticism, either as readers or as practitioners, we must guard against untrustworthiness, yet keep our minds open to the values of its artistry, its insight, its genuine instructiveness. The now popular historical method reveals most markedly the excess of the constructive method. Taine, for instance, was not a critic but a philosophical historian. But if he blurs individual traits he certainly illumines general perspectives. The rest may be left to pure criticism; for though the historical method has rendered great constructive services, it tends to impose theory on the literature and æsthetic facts rather than to reveal their essential character. Taine spent too much time on *causes*, too little on *characteristics*; he was content with *explanation*, and unfortunately chose not to pass on to *estimation*. The true critic remembers that "theory means preconception,"—preconception which, "based as it perforce is upon some former crystallization of the diverse and undulating

elements of artistic expression, is logically inapplicable at any given time—*except* as it draws its authority from examples of permanent value and enduring appeal, in which case no one would think of calling it preconception at all." This does not mean that criticism must become ancillary, concerned merely with collecting data for the synthesist. Sainte-Beuve's achievement is larger than Taine's—and "Sainte-Beuve's work is itself markedly synthetic" in its special way, although it dwells on material examples and concrete ideas rather than on systems and theories. Such criticism may find unity through a proper consideration of the author under judgment. "For personality is the most concrete and consistent entity imaginable, mysteriously unifying the most varied and complicated attributes."

"For beyond denial criticism is itself an art; and, as many of its most successful products have been entitled 'portraits,' sustains a closer analogy at its best with plastic portraiture than with such pursuits as history and philosophy, which seek system through science. One of Sainte-Beuve's studies is as definitely a portrait as one of Holbein's; and on the other hand a portrait by Sargent, for example, is only more obviously and not more really, a critical product than are the famous 'portraits' that have interpreted to us the generations of the great."

But the critic, if wise, will "confine himself to portraiture and eschew the panorama."

"His direct aim is truth even in dealing with beauty, forgetting which his criticism is menaced with transmutation into the kind of poetry that one 'drops into' rather than attains. . . . The end of our effort is a true estimate of the data encountered in the search for that beauty which from Plato to Keats has been virtually identified with truth, and the highest service of criticism is to secure that the true and the beautiful, and not the ugly and the false, may in wider and wider circles of appreciation be esteemed to be the good."

Many of Mr. Brownell's dicta—for example, that "faith *underlies* reason" and that "theory means preconception,"—tempt his reader to believe that when he speaks of "reason," to which he rightly attaches such a vast importance, he has the deductive method in mind most of the time. As far as the deductive method goes, we may well agree that the position of faith is to underlie reason.—to underlie it in the guise of a premise. But when we turn to the inductive method, may we not come nearer to precision by saying that since the inductive method never absolutely exhausts its data, the conclusion (now mingling perforce with some of our rigidly suppressed, nay completely forgotten, intuitions) is a kind of faith that comes as a climax *superimposed* upon the honest and

austere practice of rational investigation? Similarly, to the inductive reasoner, theory need not mean a preconception that will paralyze or even influence one's alertness for new facts and truths. An inductive critic may well begin with a childlike acceptance of the generalizations of his predecessor, examine the collected data, discover new instances (as a new age always permits him), and come at the end to his own theory,—a theory which is almost sure to modify if not reject the conclusions of the earlier critic. I do not mean to say that Mr. Brownell neglects the inductive method. But he appears to turn with the greater readiness to syllogisms. In seeking for the One amidst the welter of the Many, in his quest for eternal principles, he becomes rather diffident, and would force too severe limitations on criticism. You must not be wanton, he realizes, in urging premises on your readers. For this reason he distrusts the old critic, "the slave of schools"; and so he well may. Yet Mr. Brownell should turn again to the judgment of Dame Nature at the close of the great debate for supremacy between Jove and Mutabilitie, the awful arbiter of the One and the terrible and beautiful titanness who swayed the Many:

"I well consider all that ye have sayd,  
And find that all things stedfastnes doe hate  
And changed be: yet being rightly wayd,  
They are not changed from their first estate;  
But by their change their being doe dilate:  
And turning to themselves at length againe,  
Doe worke their owne perfection so by fate:  
Then over them Change doth not rule and raigne,  
But they raigne over Change, and doe their states  
maintaine."

The critic of to-day may well expect to find intimations of the One in even the pedantic theories of a Bossu on epic. He should not, with Coleridge, turn too impatiently from these. He will find amidst the chaff of Bossu intimations of the One, here and there an eternal principle, an eternal being in thought which has been not destroyed but dilated by the commingling, for all the strife and qualifying, of many restless and diverse opinions of later decades. Mr. Brownell is non-committal about the rules. He appears ultimately to fall back upon the study and estimate of an individual as the only intimation of the One with which the critic can with absolute safety hope to deal. He warns the critic, for instance, against working with panorama. But this is just where Taine succeeded. Of individuals he made warped portraits. But his Rubens-like panoramic criticism has a large element of soundness, as well as of visual splendor, that has placed his "History of English Literature," for all its preconcep-

tions, among the greatest and most enduring memories of his century.

Finally, I cannot accept Mr. Brownell's sharp antithesis between the beautiful and the ugly, and his assertion that art is concerned only with the beautiful. Such generalizations, all too common, close the mind to many masterpieces, in all the arts, from men as far apart in time and place and nation as Rembrandt and Browning and (may I risk the name in such orthodox company?) Arnold Schoenberg in some of the most impressive parts of the second of his "Drei Klavier-Stuecke." Opus 11. I should think, rather, of the ugly and the lovely as antipodes, with the pretty as a debased version of the lovely and the grotesque as a whimsical variation, altogether admirable, of the ugly. I should add that the ugly contains often strength or firmness, massiveness or even sublimity, some quality or other lacking in the lovely. Therefore the ugly often appeals to us, partly because we see therein qualities which when wedded with the lovely make that beauty which seldom appears in life or art, and even then is as evanescent as some fleeting expression on the face of a beloved woman that is remembered long after death or evil chance has stolen away her whole image,—remembered as a benignant siren to lure us on that endless quest in which lies the supreme stimulus of profound and enduring joy-in-life.

HERBERT ELLSWORTH CORY.

#### A DEFENCE OF SOCIALISM.\*

In "Socialism as the Sociological Ideal" we are presented with one more of those visions of a purified society which have in the past served so useful a purpose in stimulating the imagination, and in keeping us alive to the vast imperfections of the economic structure of the world. It is at all times good to feel in touch with a genuinely altruistic spirit, based upon a divine discontent with things as they are, and the more so when it takes the form of what Mr. H. G. Wells calls "the white passion of statecraft." From the lowering atmosphere of the well-fed man to whom this is the best of all possible worlds, or the hardly less depressing company of the philanthropist whose highest ideal of society seems to be that of a community where one half of the people are constantly engaged in the endless task of holding the other half out of the gutter, it is a relief to turn to one who feels the fundamental wrongness in the present constitution of society and has some arguable remedy to offer. And when,

\* SOCIALISM AS THE SOCIOLOGICAL IDEAL. A Broader Basis for Socialism. By Floyd J. Melvin. New York: Sturgis & Walton Co.

as in the book before us, the philosophy of Socialism is expounded in a spirit of sweet reasonableness, and without a trace of that bitterness which mars so much of such writing, one is the more disposed to lend an attentive ear and to weigh carefully the arguments adduced. It might hastily be concluded that all that can be said in defence of Socialism has long ago been said; but against this contention it must be remembered that recent developments in the conduct of industry, taking place as they do at a constantly accelerating pace, make much that has formerly been written inapplicable and out-of-date; and that consequently a re-statement of the case for a socialistic reorganization of industry, in full view of present-day phases in the relationship between labor and capital, should be acceptable. It should also be said of this book, as cannot be affirmed of all such apologies for Socialism, that it is pervaded through and through by the higher idealism. It is the liberation of the human spirit from the fell clutch of circumstance that the writer obviously aspires to. Socialism is advocated because of the recognition that the higher life is conditioned on a sound physical and economic basis. In the author's own words, "Socialism is as wide as man's aspirations. Its aims must be those of our common humanity."

With this preliminary testimony, given in all sincerity, to the readableness and usefulness of the book as a provocative of thought, it remains to be said that it will be found unconvincing by the man whose mind is still open, and in our opinion will seem conclusive only to those whose judgments are already formed in the same direction.

In the first place, Dr. Melvin makes the mistake which characterizes the writings of most apostles of Socialism,—the mistake of assuming, what still requires proof, that Socialism is *necessary* before economic justice can prevail in society. The assumption is implicit, from beginning to end of the book, that in the original structure of human relationships there is an inherent wayward tendency for things to go awry, and that it is normal or natural in an unregulated condition of human intercourse, or mutual exchange of services, for wealth to distribute itself with no regard to fairness and equity. Now this is just the point as to which many earnest and intelligent thinkers are still in doubt. There still stubbornly lingers the subconscious suspicion that if we understood properly the basic natural laws which constitute the science of political economy, and conformed our actions to those laws, we should find that human affairs have not this perverse tendency to go wrong,

and that justice and not injustice is the natural outcome of free or unregulated effort, when undeflected by monopoly or special privilege. There persist the aspiration for more light, and that faith in the constitution of the universe, which find expression in the words of Milton, "What in me is dark, illumine: that to the height of this great argument I may assert Eternal Providence and justify the ways of God to man." It is surely, then, an apposite question to ask and answer, whether the eternal order of things is such that it should be necessary for man to suspend the operation of natural law, and set up instead a system of artificial law which shall work out results more in conformity with his moral sense than natural law will yield. When a physician is diagnosing the case of a patient whose blood circulation is weak, whose heart and lungs are functioning irregularly, and all of whose organs are working more or less inharmoniously with each other, he does not assume this disharmony to be normal but abnormal, and seeks to trace the disorder to one disturbing cause, believing as he must that in the absence of such a cause there would have been no occasion for his interference.

It is, we believe, because of the omission to make this preliminary inquiry that Dr. Melvin has fallen upon certain assumptions that seem to weaken or invalidate the superstructure of conclusions to which he invites us. The antithesis, for example, between society conceived of as an organism and as an organization, is somewhat arbitrary and artificial. Is it true, we may ask, that in an organism "all significant individuality is denied to the constituent parts"? Notwithstanding that the authority of Herbert Spencer may be quoted in support of this postulate, and which indeed Spencer advances only as a modifying consideration to his elaborate argument that society is an organism, we submit that in the light of recent psycho-physiological researches the postulate may be questioned, and it may well be doubted whether we are yet on the threshold of a true understanding of the nature of the organic cell. It is always unsafe to argue from ignorance; and it may be, as seems now probable, that we cannot deny to the individual cell an incipient consciousness analogous to the imperfect civic consciousness which is all that can be found in most of the members of a community. On the other hand in what the process of organization can differ from the natural organic process, by which certain cells are specialized and set apart to do the thinking and directing, is not apparent. The opposition then, between the ideas of organism and organization, on which Dr. Mel-

vin appears to lay considerable weight, seems to lead nowhere in particular and to be of little value as an illuminative concept.

Out of this distrust of natural processes, Dr. Melvin has obviously fallen into the assumption that the confessedly artificial system of human relationships which Socialism would set up may be identified with democracy. Democracy is one of those concepts the full content of which will probably reveal itself to the human mind only after much experience and many strenuous efforts in the art of living; and it may be doubted whether we are yet within sight of its true significance. None of the modern catch-words of liberalism exhaust its deepest and most fundamental meanings. Mere majority-rule can surely never be mistaken for the last word in democracy? That fifty-one per cent should compel the other forty-nine into a certain way of living, may be expedient at a certain stage in the evolution of society, and be preferable to chaos, as the more reasonable of the minority may admit; but it is not democracy. Neither is "government of the people by the people and for the people" a full expression of democracy, so long as it takes no account of the man who wants neither to govern nor to be governed but simply to be let alone to earn his own living and live his own life, subject only to the condition that he does not infringe upon the similar liberty of others. A socialist organization, therefore, that is not voluntary to the last and most insignificant unit composing the group is not a democracy, whatever argument of expediency may be adduced in its favor.

To the same distrust of nature's methods, growing out of a very laudable revulsion from the Darwinian struggle-for-existence theory of life, we attribute Dr. Melvin's terror of competition, and his identification of it as the modern equivalent of exterminative warfare. In general it may be said that the mind with a pre-disposition towards Socialism has a rooted inability to imagine the current of competition running in an opposite direction from that which it now takes. At present we see laborers competing against each other for the permission of the capitalists that they may earn their livings; and we note the physical, moral, and æsthetic deterioration of character which results. But what if we conceive of a condition of things where capitalists should be competing with each other for the privilege of employing labor, and were compelled to offer higher and still higher remuneration, and better and still better conditions as to hours and protection from danger, as the only means of obtaining workers? That it should be difficult to imagine such a relationship between labor

and capital is only another instance of the tyranny of custom and tradition on our modes of thought. In the subconscious backgrounds of most open minds there persists the belief that in some discoverable condition of human freedom, such as we have never yet realized, this latter kind of competition would be the natural one. It is this unformulated belief that makes humane people defend labor-saving machinery, notwithstanding its very disastrous effects under present conditions in displacing workers and causing destitution. For we know instinctively that the invention of machinery ought to save labor in a true sense, and not in the cruel sense to which we are accustomed. And it is because we trust our instincts, and distrust our arguments, that we hesitate to prefer what Dr. Melvin calls "the superstructure of man's purposive creation" to "the basic unpurposive natural order which *seems* to ignore the harmonies demanded by man." (The italics are ours.)

As to the problem of distribution again, Dr. Melvin thinks that the ultimate educational ideal "can be set down as nothing less than to each according to his needs." But where shall we find the superman who is wise enough and good enough to determine the needs of each member of a community? "Needs" vary indefinitely in proportion to faculty. Nature, indeed, seems wisely to have decreed an exact relation between needs and the capacity for contributing to the communal stock of commodities and services. The man of small capacity for adding to the social wealth has few needs and desires, while the man of large capacity requires large supplies of leisure, books, scientific instruments, easy chairs, opportunities for travel, companionship, and many other aids to the full development of his faculties. Is one not justified in suspecting that under the free conditions we have tried to imagine (to the absence of which are probably due all the evils against which Socialism is directed) the apportionment "to each according to his needs" would take place with automatic and unerring accuracy?

If it does not savor of hyper-criticism we might remark that Dr. Melvin seems on page 17 to cut away the plank on which he rests his argument for the socialization of industry. In opposing political individualism he says:

"All prohibitive government is an enormity if it is less or more than a mere representation of the natural limitations arising from the mutually conflicting desires of its subjects. The socialist is affirming no new or undiscovered principle in opposing political individualism. Thus the socialist society as conceived by its advocates seeks to embody only those restrictions on the freedom of the individual that are naturally inevitable."



Does this not seem to point to just what Dr. Melvin repudiates, namely, the restriction of governmental function to that of preventing aggression of one citizen on another, or what Huxley described as "administrative nihilism" and some profane Spencerian critic called "a glorified police-office for the keeping of the peace"?

We conclude this imperfect review of a stimulating and suggestive book with the assurance that those who wish to know the best that can be said for a philosophy that has captured the sympathy and enthusiasm of thousands, will find here what they require.

ALEX. MACKENDRICK.

#### TWO CANADIAN STATESMEN.\*

Just half a century ago there met in the city of Quebec a group of statesmen representing the principal colonies of British North America. They had come together to bring about the union of these colonies. After long deliberation they finally agreed upon the terms, and drafted a constitution which was ratified by each of the colonial legislatures, and finally, on July 1, 1867, passed by the imperial parliament as the British North America Act. The men who thus created out of a group of weak and scattered colonies a powerful and ambitious commonwealth have since been known to Canadians as the "Fathers of Confederation." They are represented to-day by a single survivor, the veteran statesman, Sir Charles Tupper, who in his ninety-third year has published a substantial volume of reminiscences, throwing a most interesting and valuable light upon the history of the confederation movement and the subsequent development of the Dominion.

Sir Charles Tupper first entered public life in 1855, in Cumberland County, Nova Scotia, having the assurance not only to run against the Liberal leader, Joseph Howe, but to defeat him. He became a member of the Nova Scotia government the following year, remaining until 1860. From 1864 to 1867 he was premier of the province. The latter year he was elected a member of the first Dominion parliament, but, although he had been largely instrumental in bringing about confederation, he unselfishly stepped aside when John A. Macdonald was forming his first cabinet, to make room for his old opponent, Joseph Howe. One finds in the "Recollections of Sixty Years" the confidential correspondence between Macdonald and Tupper as a result of which Howe, who had fiercely opposed the confederation

movement, was finally induced to enter the first Dominion cabinet. In 1870 Tupper joined the Macdonald ministry as president of the council, and in this and succeeding administrations he filled the important offices of Minister of Inland Revenue, Minister of Customs, Minister of Public Works, Minister of Railways and Canals, and Minister of Finance. From 1884 to 1887, and again between 1888 and 1896, he acted as High Commissioner for Canada in England, and for his services to the country he was created a baronet. In 1896, when the Conservative administration had fallen upon evil days, they sent for the old "War Horse of Cumberland," as he was called, to lead them in the approaching general election. In spite of his seventy-five years, the prospect of one more political battle was irresistible. He immediately resigned his high commissionership, came back to Canada as prime minister, and led his party gallantly in what he knew must be a losing fight. For several years he led the opposition in the House of Commons, and finally in 1906, at the age of 85, retired from active political life. For over half a century Sir Charles Tupper served his country faithfully. He has seen Canada grow from weakness to strength; with the possible exception of Sir John Macdonald, no other man has done more as a constructive statesman to make the Dominion what it is to-day.

Apart from the chapters of Sir Charles's book which deal more particularly with political events and movements, probably the most interesting portion is that which tells the story of his visit to the Red River Settlement in 1870 and his interview with the leader of the Half-Breed Rebellion, Louis Riel. Donald A. Smith (afterward Lord Strathcona) of the Hudson's Bay Company had told him that it would be as much as his life was worth to go to Fort Garry at that time, particularly as Riel and his followers knew the active part Tupper had taken in bringing about confederation, to which they assigned all their troubles. "I told him," says Tupper, "that I had promised Sir John A. Macdonald to get into Fort Garry, and that I intended to do so." And he did. Riel had seized the horses, wagons, and baggage of Captain Cameron. Tupper's son-in-law, who had been sent to Fort Garry in an official capacity, and Tupper, as soon as he reached the fort, made his way to the council chamber of the rebel chiefs and, after telling Riel who he was, demanded the restoration of Cameron's belongings. Riel was apparently so taken by surprise that he not only permitted Tupper to return in safety, but actually restored the spoils of war. The

\* RECOLLECTIONS OF SIXTY YEARS. By Sir Charles Tupper. Bart. New York: Funk & Wagnalls Co.  
CANADIAN ADDRESSES. By George E. Foster. Toronto: Bell & Cockburn.



real object of the seemingly foolhardy visit was to get some idea of the situation at Fort Garry, and if possible to persuade the rebels that they were mad to defy the Dominion government, and could remedy their grievances by peaceful negotiation. Tupper realized at once that he could do nothing with Riel, but talked the matter over with Père Richot, one of his principal advisers. He found that the rebels were convinced that they could carry on a successful guerrilla warfare in the vast wilderness of the west, and that in the last resort they could annex the western country to the United States. He therefore had to leave them to their fate.

Packed with interesting and valuable material to the student of Canadian history, the book is distinctly disappointing as a piece of composition. The material was evidently put by Sir Charles Tupper into the hands of some one who either through incompetence or through indolence failed to realize his opportunity. As a result, what might have been an autobiography of the first importance is not much more than a scrap-book.

Sir George Foster's "Canadian Addresses" brings together for the first time a selection of the principal speeches and public addresses in recent years of the Canadian Minister of Trade and Commerce, one of the ablest and most incisive speakers of the Dominion. Such topics are included as "Reciprocity with the United States," "The Imperial Conferences," "The Naval Policy," "Problems of Empire," "The Call of the State," and "Claims of the Nation on the Individual." In an introductory chapter, Sir George Foster gives us a rapid sketch of the Canada of to-day, from the point of view of one who is taking a leading part in the moulding of her destiny. Coming from such a source, the following is of more than passing interest:

"Canada has to face three problems—its own internal development, its attitude toward outside peoples in respect to settlement within its boundaries, and its relations to the Empire at large. As to the first, its policy has grown gradually, taken on year by year a firmer consistency, and may at the present time be considered as pretty definitely settled. It has gained, and will undoubtedly maintain, complete autonomy of government and administration. It is now and must continue to be practically supreme within its territorial boundaries. Government follows the line of a sane and reasonable democracy, tempered with the restraints and checks of its monarchical traditions. This latter does not greatly obtrude in forms, but it permeates with its influences and preserves from excess by its conservative tendencies. Manhood suffrage practically prevails, and woman suffrage is gradually emerging through the lesser gates of

the municipal to the crowning power of national exercise. The protective principle, never since Confederation entirely absent from fiscal legislation, became dominant in 1879, and has since so continued. Joined therewith later was the principle of preferential treatment of British Empire products, which now includes practically all the imperial possessions except Newfoundland and Australia. These will readily be included as soon as they find it possible to reciprocate in like degree. Protection is not high or oppressive, and is not likely ever to be raised beyond the point necessary to place Canadian producers in a position not to exclude, but to compete fairly with the nations more favoured by circumstances, skill and capital."

LAWRENCE J. BURPEE.

### THREE BOOKS ON SOUTH AMERICA.\*

During the last few years a marked change has taken place in the character of the numerous books annually written on South America. The single volume which attempts to describe the whole continent, or rather the fringe of coast line ordinarily visited by the hurried tourist, has given place to carefully prepared works dealing with separate countries or even with portions of these countries. Moreover, the critical reader is no longer satisfied with superficial generalizations, however cleverly put; he is justified in demanding that the writer not only evince a thorough knowledge of the region he is describing, but also be able to offer an adequate interpretation of those subtler phases of a nation's life included in the elusive term civilization. Especially is this true at the present time, when one of the unexpected results of the European war has been a quickened interest in all that relates to South America.

Among recent offerings in this field it is safe to say that none exceeds in interest and permanent value the scholarly monograph by Mr. Bailey Willis on Northern Patagonia. At the invitation of Dr. Ramos-Mexia, the progressive Argentine Minister of Public Works, Mr. Willis was placed in charge of the *Comisión de Estudios Hidrológicos* during the period from 1911 to 1913. This commission was entrusted with the important task of making an exhaustive topographic, geologic, and economic survey of the vast undeveloped and little known region of Northern Patagonia, an area approximately as large as the State of California and stretching from the Atlantic Ocean to the boundaries of Chile. The present

\* NORTHERN PATAGONIA. Its Character and Resources. Prepared under the direction of the Ministry of Public Works. Illustrated in photogravure, etc., with maps in separate volume. New York: Charles Scribner's Sons.

THE LOWER AMAZON. By Algot Lange; with Introduction by Frederick S. Dellenbaugh. Illustrated. New York: G. P. Putnam's Sons.

PERU: A LAND OF CONTRASTS. By Millicent Todd. Illustrated. Boston: Little, Brown & Co.

monograph, in which are embodied the results of Mr. Willis's investigations, falls into two general divisions. The first is a detailed description of the pampas of Northern Patagonia. This region is generally regarded as a country of desert or steppe-like plains, but it is neither plain nor desert. Rather is it a region of semi-arid grassy plateaus, practically all of which is suitable for grazing and much of it adapted to agriculture through the use of dry farming or irrigation. It presents certain analogies to the western territory of the United States forty years ago. Thanks to the energy of the Minister of Public Works, a railroad is being pushed through this region from Port San Antonio on the Atlantic to Lake Nahuel Huapi at the base of the Andes. The districts tributary to this new transcontinental line — districts of enormous potential value — are described at length by Dr. Willis as regards soil, climate, rainfall, resources, and products. In the land where President Mitre's dictum, "to govern is to populate," still holds good the importance of Mr. Willis's investigation scarcely needs to be stressed.

Of greater interest to the general reader is the second part of the monograph, containing a detailed account of the wonderful Andean region of Northern Patagonia. Here is a corner of South America replete with surprises for even the most blasé and jaded of globe trotters. Countless majestic peaks, forest clad and crowned with snow, rise from the dark green waters of fjord-like lakes. This Andean lake region, so thoroughly and delightfully described by Mr. Willis, is one of the most remarkable in the world, whether we consider its extent, the solemn grandeur of its mountain scenery, or the number and beauty of its lakes. Of these latter there are several score which compare with the lakes of Switzerland and Italy, and several hundred which would be notable were they situated in the British Isles or in the United States, but in this little known section of South America they are unnamed and uncounted. The most beautiful as well as the most important of these lakes is thus described by Mr. Willis:

"Lago Nahuel Huapi, although not one of the largest of the Andean lakes, is as long as Lake Geneva, but in form it more nearly resembles the wide-branching Lake Lucerne. Nowhere are its shores for any distance so low or habitable as the northern shore of Lac Lemman from Geneva to Montreux; nor is the expanse of waters so wide as that seen in the view from the hills above Lausanne. Only the east end of Nahuel Huapi lies wide open to the sun. The farther reaches of the lake and its spreading arms sink deep into the Cordillera; branching about islands or beyond promontories, they penetrate among the highest ranges. Neither the magnitude nor the beauty of the lake

can be grasped in the view from any one point. One must explore in launch or sailboat, sail in and out past woods and precipices, follow the dark-green waters around sharp turns into hidden bays, and linger there in the heart of nature's solitudes. The open lake is swept by fierce winds. The launch must be strong or the sailboat large and sturdy. Yet along the lake shores there are amphitheatres where the waters lie so deep beneath the high mountains that the calm of the mirror that reflects the overhanging trees is rarely broken. From such retreats the traveler may ascend through the jungles of graceful bamboo in the deep shade of the beech forest to the alpine meadows above tree line, or to the perpetual snows and glaciers of Mount Tronador."

It is gratifying to learn that the government is planning to reserve the most beautiful portion of this region as a great national park for the pleasure and welfare of the people. But Mr. Willis is at pains to point out that this fascinating corner of Argentina is destined to be more than the playground of the nation. The wild mountain torrents descending from the Andean glaciers hold out possibilities of almost unlimited industrial development. Careful investigation has convinced the author that the probable available energy which may be derived from these streams exceeds two million horsepower. When one considers that Argentina, with all her natural resources, is practically without coal the significance of these figures is apparent.

Too high praise cannot be bestowed on the large number of magnificent plates with which this monograph is illustrated. Never before has this Andean region been so adequately and artistically portrayed. A supplementary volume of maps, drawn on a large scale and designed to show not only the various physical features but also the resources of Northern Patagonia, greatly enhances the usefulness and scientific value of the monograph.

Mr. Algot Lange, the well known Brazilian explorer, has added another important work to the growing literature on Amazonia. "The Lower Amazon" is a very readable account of explorations in the more remote regions of the State of Pará, particularly the district drained by the lower Tocantins River. In a simple and straightforward way the author describes the daily life of the *caboclos*, or half-breed rubber-gatherers, and the manner in which the "black gold" of the Amazon Valley is collected and marketed; while his training as a student of natural history and botany has enabled him to bring the flora and fauna of the region vividly before the mind of the reader. Several chapters are devoted to an entertaining account of Mr. Lange's sojourn among a little-known tribe of Indians living some three hundred miles to the north of Pará. Of even greater

interest is the record of his archaeological investigations on the Island of Marajó in the delta of the Amazon. Mr. Lange was fortunate enough to discover an immense quantity of pottery, covered with delicate tracery and of remarkable freshness of color. Though he does not hazard any judgment as to the age of this pottery, he is inclined to believe that it is of comparatively recent date.

Probably the most valuable chapters of the book are those containing the author's observations on the population and general resources of the country. Mr. Lange attempts, frankly and fairly, to tell the truth about Amazonia. The picture he draws of the inhabitants of this region is not reassuring. Unfavorable climatic conditions, the exorbitant cost of living, unsuitable food, and wretched sanitation have in the opinion of the author seriously impaired the racial stamina of the North Brazilians. Moreover, the country at large is in a state of lamentable retrogression and universal poverty. Paradoxical as it may seem, this unhappy condition is due entirely to rubber. During a long period of inflated prices the inhabitants of Amazonia neglected all other sources of wealth; and now with the competition of the cheap plantation-grown rubber of the Orient, this good has indirectly turned to evil and left the people with no other means of subsistence. And yet, adds Mr. Lange:

"It will be the happiest, luckiest thing that can happen to Amazonia—in fact, the only thing that will prevent a complete relapse into total abandonment and barbarism, when the Orient captures the rubber market, because then Amazonia will be forced to wake up and prevent its people from starving to death; indeed this awakening is already beginning. Amazonia is learning its greatest lesson—that is, that it will have to work to cultivate its rich soil now that the mine of 'black gold'—rubber—is rapidly disappearing."

Mr. Lange dilates on the many resources of the country, for the most part still untouched and unexploited. Valuable cabinet woods, medicinal plants, tobacco, and a wide variety of fruits are among the products which may in course of time supplant rubber and make Amazonia one of the richest countries in the world. The book contains a wealth of excellent illustrations made from the author's own photographs. It is distinctly one of the best works on the Amazon Valley published in recent years.

In "Peru: A Land of Contrasts," Miss Millicent Todd has written a book vivacious in style and delightful in content. Peru, we are told, is a paradox. Any statement regarding this country "implies a contrary statement equally valid. Contrast is its characteristic quality, true as to the general aspects of the

country and ramifying through remote details. It is the obvious point of view from which to study Peru." This attitude of the writer is consistently maintained throughout the book. The people are set over against the country; the prosaic present is contrasted with the romantic past; the dreary desert with the icy highland, and both with the inhospitable jungle.

Those who are seeking concrete information or a detailed account of the Peru of the twentieth century may find Miss Todd's book somewhat disappointing; this despite the fact that it is the result of wide travel and patient investigation. It is lacking in explicitness of statement, and is quite innocent of statistics; moreover, the writer's fondness for paradoxes and antitheses tends to become a trifle palling. Yet for one in quest of the real spirit of Peru and her marvellous history the book is an open sesame. Miss Todd has intuitively caught the elusive charm of this land of the Incas and the Conquistadores, and in a series of wonderful word pictures has succeeded in communicating much of this charm to the reader. As an unusual book on an unusual country, the volume is to be heartily commended.

P. A. MARTIN.

#### RECENT FICTION.\*

A map which accompanies Mr. Conrad's "Victory" is extremely interesting. It indicates the scenes of the author's long series of novels and shorter pieces, as well as the routes taken by the ships of his imagination. The globe is pretty well circled by these markings, and the geographical range of his inventions is something extraordinary. The scene of "Victory" is the Pacific island of Samburan, a little to the northwest of Samoa, and due east of the scene of the story of "Almayer's Folly," in which Mr. Conrad's marvellous gift for portraying the psychology of life in the tropics was first revealed. The new book is a characteristic Conrad tale, told with somewhat less of indirection than usual, and peopled with figures drawn from the flotsam and jetsam of humanity as found in the remote regions of the earth. A Swede named Heyst is the central figure, living upon an island which has been the scene of the operations of a collapsed coal company. He is something of a dreamer, and money-making is the least of his concerns. On a visit to Sourabaya (which may be in Borneo) he puts up at a hotel kept by a Ger-

\* VICTORY. An Island Tale. By Joseph Conrad. New York: Doubleday, Page & Co.

BLUE BLOOD AND RED. By Geoffrey Corson. New York: Henry Holt & Co.

THE LADDER. The Story of a Casual Man. By Philip Curtiss. New York: Harper & Brothers.

LOST SHEEP. By Vere Shortt. New York: John Lane Co.

man ruffian named Schomberg, and there he is attracted by a girl violinist in the orchestra that provides entertainment for the disreputable frequenters of the resort. She is evidently unhappy, and Heyst soon learns that she is driven to desperation by Schomberg's odious advances, whereupon he helps her to make her escape, and takes her to his island home. Presently, two of the most precious villains that even Mr. Conrad has ever imagined arrive at the hotel, and Schomberg determines to make them the instruments of his malignant revenge. He stuffs them with tales of the Swede in his solitary island, and of the treasure which is probably hoarded there. The prospect looks good to them, and they start off on the piratical venture. Now in any conventional story of this description, the villains would be thwarted, and their proposed victims would come out triumphant. Since we have to deal with Mr. Conrad, it is all the other way about, and the story ends in a welter of tragedy which leaves none of the four alive. The enigmatic title of the romance is accounted for by the way in which the young woman meets the ordeal. Heyst has not been sure of her love, but at the tragic climax every doubt is swept from his mind, and the two die united in soul. The story is told with the author's grim strength, and has not a trace of the sentimental palaver with which a lesser writer would beslobber its tense situations. Has any man ever known, as this one knows, the soul of the human derelict?

Mr. Geoffrey Corson is a new writer, as far as our knowledge goes, and if "Blue Blood and Red" be indeed his first performance, it is a work of remarkable promise. In all the essentials of good fiction — an interesting story, creative characterization, and style — it is so far out of the ordinary as to stand as one of the half-dozen novels of the season's output that deserve to be reread and remembered. It is a story of purely private interest, with Staten Island for its scene, and with its chief figures taken from two contrasting elements of the local society — the aristocratic Carmichaels who live on the hill, and the plebeian McCoyes who live on the shore. Patricia McCoy is the heroine, and Neal Carmichael the hero of her romantic dreams; these two are predestined for one another, although life becomes a complicated coil for both of them before the consummation of their union. Neal is engaged to Patricia early in the story, but the charms of Ada Fleming, a heartless aristocratic beauty, weaken his allegiance, and Patricia, realizing the situation, releases him from his bond. Nothing less than marriage with Ada, and living with her for some years, is effective in

destroying his infatuation, and making him realize the utter vanity and selfishness of her nature. Meanwhile, Patricia pledges herself to an admirer of her own class, who has long pursued her with dog-like devotion. Ada's renewal of her flirtation with the Englishman to whom she had once been engaged provides Neal with adequate grounds for divorcing her, after which he renews his relations with Patricia, and, in a moment of passion, seduces her — an episode which we wish had been spared us. This leads to Patricia's flight to hide her shame, to the birth of her child, to her eventual discovery by Neal in the place of her concealment, and to the marriage which should have taken place long before, and which is a true union of hearts. The plot has vivacity and dramatic action, blending seriousness with humor, and giving us the final feeling that we have been living in the company of real human beings all the time that we have been following its involutions. The narrative abounds in passages of great beauty, for the author's resources as a stylist are equal to every emergency, and respond to all the varied demands of his web of invention. The jaded reviewer, working his way through the loads of mediocre rubbish that clog the yearly output of fiction, does not often come upon so rich a prize as this admirable novel.

"La carrière ouverte aux talents" might be the motto of "The Ladder," by Mr. Philip Curtiss, as it is supposed, generally speaking, to be the watchword of life in this Land of Opportunity. Franklin Connor is, as the subtitle of the novel calls him, "a casual man." There is nothing outstanding in his character or ability, but he is an expert base-ball player, and this fact, after he runs away from Aunt Louise and domestic tyranny, stands him in such stead that the way is smoothed for him to go through college, although the honors he wins are anything but academic. Then he enlists as a soldier in the war with Spain, from which he emerges unscarred, but with an officer's rank, which in turn brings him political honors at the hands of a grateful commonwealth. So he climbs the social ladder, rung by rung, without any apparent effort, becomes engaged to the wrong girl and eventually marries the right one, and illustrates in his career the ease with which the average American of good physique and commonplace intelligence can overcome most of life's handicaps, and become a successful citizen of the republic. The story is typical of our social conditions, and for that very reason, without recourse to the sensational, and with only a sober and unimaginative method of narration, contrives to make itself interesting in a prosaic way, and to

impose its optimistic mood upon the reader. The only thing in the hero's career which strains credulity is the fact that he is made to write, "off the bat," and without any technical training whatsoever, a play which proves an immediate success, and places his material fortunes beyond the reach of envious fate.

The "Lost Sheep" of Mr. Vere Shortt's tale are the men of the French Foreign Legion. Jim Lingard, an Englishman who has squandered a fortune in riotous living, finds himself reduced to his last shilling, and enlists in the Legion as a desperate last resort. He has several years of adventurous service on the edge of the African desert, and barely escapes with his life from an uprising of the fanatical Senussi. The daughter of the rebel chief teaches him the meaning of romance, and the sacrifice of her life in saving his provides an element of poignant tragedy. The end of the story leaves Lingard, promoted for valor, quite satisfied with his career and evidently determined to remain an officer of the Legion until the inevitable end overtakes him. The value of this book, aside from its quality of picturesque adventure, lies in its minute description of the life of the Foreign Legion—a picture as different as possible from that given by "Ouida" and other lady-novelists of both sexes, and evidently based upon an intimate acquaintance with the facts. The style is dull, and the invention anything but remarkable, but somehow a considerable degree of interest is sustained.

WILLIAM MORTON PAYNE.

#### NOTES ON NEW NOVELS.

Miss Fannie Caldwell Macaulay, who was known as Frances Little when she wrote "The Lady of the Decoration" and evidently prefers still to be called so, again adopts the Japan she knows so well for the scene of "The House of the Misty Star: A Romance of Youth and Hope and Love in Old Japan" (Century Co.). The narrative is told by an old American school-teacher long resident near a minor Japanese city, and its title is the name of her cottage. To her come a missionary blessed with a faith that circumstances justify wonderfully, a young man who had been so stricken with tropical fever that he imagined himself to be a criminal, and the daughter of a widowed native whose husband (the girl's father) was an American artist. Here is material for sentiment abundant and overflowing, and the author makes a great deal of it. The characters are drawn with a clearness that speaks well for Miss Little's literary future.

Pots and potters have been beloved of literature ever since the primeval discovery that they could lend so many apt figures of speech to the writer's tale, and there is no sign of the lessening of their popularity to that end. The latest novel by Mr. Eden Phillpotts, "Brunel's Tower" (Macmillan), is the story of an English master-potter who moulds

his work-people to his will quite as he moulds and shapes his vases and other wares. There comes to his factory a youthful fugitive from justice, in whom the master sees material for the making of a character valuable both to himself and to the world. The boy repays this kindness with single-minded devotion, even to the doing of wrong that his employer may profit. Reproved and driven out for his allowing the end to justify evil means, the lad comes to repay evil with good. While the tragic ending is not implicit in the story, all that precedes it is so ably written, and the background is so fully symbolic of the characters before it, that the book deserves high praise as a piece of literary artistry.

The mountain people of North Carolina among whom Mrs. Payne Erskine has lived so many years furnish a beautiful flower-like creature for the protagonist of "A Girl of the Blue Ridge" (Little, Brown & Co.), whose development from a wild and primitive savagery to beautiful wifehood and motherhood is the theme of a good story. Lury Bab, at the opening of the tale, is as wild and as beautiful in her youth as a rhododendron blossom, the child of a lovely and self-sacrificing mother and a father who lives by distilling illicit whiskey. Orphaned at the beginning of the book, she gives her love to a young man who is wrongfully accused of her father's murder. Benevolent sisters from the North come to live near by, and under their care she develops to fine things. It is a story of skilfully contrived plot and incident, written out of full knowledge.

By a somewhat strained coincidence the daughter by adoption of a New York multimillionaire and a popular novelist find themselves teaching in the same school in Pennsylvania. She is seeking an independent career outside the fashionable world for herself; he is after material for a new American novel. This is the basis for "Martha of the Mennonite Country" (Doubleday), the latest of Mrs. Helen R. Martin's novels dealing with an exotic civilization in the heart of one of the original colonies. The heroine of the story, however, is not the rich girl from the metropolis, but a sadly oppressed young woman, worked to death by a hateful stepmother. It is with this last disagreeable person that the novelist-teacher boards, and it is between the stepdaughter and him that the romance of the book works out,—though the rich girl, after the manner of rich girls, does not go neglected.

With something of the invincible spirit of her own Miss Abigail, Miss Dorothy Canfield brings her literary gifts to the celebration of the small town in the book which she calls "Hillsboro People" (Holt). To that end she marshals no fewer than eighteen incidents and episodes and essays, reinforced by several poems on Vermont by Mrs. Sarah N. Cleghorn. The full flavor of New England is in them all, leaving the city dweller with a sense of impatience that he is denied intercourse with men and women, boys and girls, of so much personality and character. Most of us are only a generation or two removed from much such a life as is here painted in delicate colors, and the zest of it is still in our minds. This is an excellent collection of American stories.

Among recent novels which leave one the better at heart for having read them, "Contrary Mary" (Penn Publishing Co.), by Miss Temple Bailey, deserves honorable mention. The heroine is a young woman of ideas and determination, who is not afraid of admiring men for their manly qualities. Her family fortunes are at a low ebb — so low that she welcomes into her household a widowed clerk in government employment who has lost heart in his struggle with the world. How she brings him to a realization of the need for fighting honorably for his real place among men, rejecting a most eligible suitor meanwhile, makes excellent reading. The scene is laid in Washington, with politics far in the background.

Miss Alice Gerstenberg's novel, "The Conscience of Sarah Platt" (McClurg), is redolent of feminism and modern problems arising between the sexes — so much so that it rather ceases to be a novel at times. It is the story of a timid woman who failed to gain the man she loved in youth, only to meet him and give him her heart when he returned to her, an ill-mated husband, twenty-five years later. Tragedy, when the conscience is developed, is inherent in the situation. The narrative is open to a lawyer's charge of multifariousness, and its material is imperfectly assimilated. But it holds out abundant promise for future success.

It was hardly to be expected that the reader should be thrilled by "Allan and the Holy Flower" (Longmans) as he was years ago by Mr. H. Rider Haggard's early tales of Africa and Allan Quatermain. But nevertheless, this latest story of adventure shows no diminution of imagination. Interest here centres about a wonderful orchid, the father of all orchids, which is worshipped by a dwindling African tribe as a god. The story of how it was won through events teeming with peril, how it was lost in the moment of seeming success, and how the loss was eventually made good, makes an exciting tale.

Taking the final campaign before Napoleon's exile to Elba and that following his return down through Waterloo, the Rev. Cyrus Townsend Brady makes a vivid and stirring romance, "The Eagle of the Empire" (Doran), which is in keeping with the events of the age. The hero is an officer of the Fifth of the Line, the heroine a daughter of the noble house he and his family have served through generations. Young Marteau saves her from worse than death, to find a rival in a young English soldier of station. The romance threads the historical events with considerable skill, and the result is a story fully absorbing and workmanlike.

A sequel to "Uncle Terry" has been written by Mr. Charles Clark Munn and called "The Heart of Uncle Terry" (Lothrop, Lee & Shepard Co.). The discovery of a pocket of tourmalines on the property of the old lighthouseman brings success to a young man, deprived of most of his heritage by his step-mother, and lends interest to the winning of the old fellow's adopted daughter. It is a homely tale of New England, with the Yankee's desire to get the better of somebody rather too strongly insisted upon.

#### BRIEFS ON NEW BOOKS.

*The poet's California.*

Artists have painted the Golden State, naturalists have described the wonders of her mountains and forests, historians have wrought out the tales of her padres and argonauts, enterprising boomers have flooded the marts of the continent with glowing accounts of her fertility and her charms; but it has remained for the poet really to portray her inner secrets. This is accomplished by Mr. Edwin Markham, in his "California the Wonderful" (Hearst Co.). It is no new tale of heroic endeavor or unflagging enterprise, no revelation of hitherto undiscovered resources, no unfrequented vista explored for the first time; but rather, that greatest of all revelations, a human document portraying the subtle, conquering, compelling charm which California exerts over her adopted sons. Mr. Markham's book lives up to its sub-title, — "her romantic history, her picturesque people, her wild shores, her desert mystery, her valley loveliness, her mountain glory, including her varied resources, her commercial greatness, her intellectual achievements, her expanding hopes, with glimpses of Oregon and Washington, her northern neighbors." The work is very comprehensive; Mr. Markham deals with the whole of the great state, — not the south-land only, as do many tourist writers; he goes far back into the gray antiquity of the creative fates for the drama of the "vast inframundane activity" which gave birth to the Sierras and the Mother Lode. He traces the entrance of the Spaniard, and the inauguration of his scheme of Divine Practicalism to redeem the slothful and backward Indian from damnation and degeneracy. He relates the mad rush of gold-seekers which forever wiped "mañana" from the calendar, put the gringo in the saddle of the Spanish cavalier, and ended the pastoral era. His accounts of the overland trail and of the days of '49 are particularly vivid and realistic, for his own boyhood days were a part of that great drama. The same intimate contact with the California of yesterday and to-day is revealed in his pages recounting the rapidly changing development of her industries and agriculture, the transformation of untilled ranch into the orchard watered by mountain snows, the marvellously successful growth of coöperative enterprise, the redemption of the desert, the story of alfalfa, and the welding into one people of the most cosmopolitan group of American citizens. The author is at his best in his poetic but pithy description of the gray-draped city of St. Francis, — a city which "has an individuality, a glamour that has stirred the imagination of the world, the ultimate outpost of the passion of progress." The book is

unique also in its comprehensive and critical estimate of intellectual California, in the galaxy of which the author himself is no minor luminary. The poetic turns, the vivid and illuminating imagery of the language, and the flowing rhythm of these pages are a worthy tribute to the beauty and romance of California.

*Charter making  
for American  
municipalities.*

In his "Municipal Charters: A Discussion of the Essentials of a City Charter, with Forms or Models for Adoption" (Harvard University Press), Mr. Nathan Matthews has provided framers of municipal constitutions and students of municipal government with a convenient and practical handbook of charter making. The author is an ex-mayor of Boston, past chairman of the Boston Finance Commission, and lecturer on municipal government in Harvard University. There are few men in the United States whose knowledge of the theory of municipal government is so abundantly supplemented and tempered by prolonged experience in city administration. The principal thesis of Mr. Matthews's book, namely, that municipal charters in the United States are, as a rule, poorly drawn, and that good government in a city presupposes a charter of proper proportions and precision, is not difficult to maintain. The tendency has been very general to overload charters with details, although the principal defect in some instances is rather the lack of detail. Disproportionate space is often given to certain subjects, and more recent charters exhibit especially the fault of over-emphasis upon political machinery, while administrative methods receive inadequate attention. There is too much hasty re-enactment and copying of the provisions of earlier charters, or of the charters of other cities, whereby defects as well as virtues are perpetuated and spread. There is little uniformity of language or arrangement, and there is commonly an unnecessary amount of repetition. The two principles, chiefly, which it is insisted should govern in the making of city charters are (1) that all matters which affect citizens of the State as such, rather than as members of a particular city, should be left to be controlled through general legislation, rather than in the city charter; and (2) that the political features of a charter should not be permitted to overshadow, or imperil the operation of, the more important provisions relating to the administration of the city business. Hundreds of city charters, it is affirmed, have brought disappointment to their authors because their administrative provisions have been inadequate. "Simplicity of political structure,

accompanied by thoroughness in the administrative details, must be the basis of charter reform." The volume closes with full drafts of city charters of two leading kinds, namely, the responsible executive type and the commission type.

*The future  
granary of  
the world.*

The latent and as yet scarcely developed resources of Russia's great Hinterland challenge the interest of the reader of Dr. Fridtjof Nansen's "Through Siberia: The Land of the Future" (Stokes), and lead him to speculate as to the possibilities of the influence of this storehouse of food for the civilized world when once transportation shall flood the markets of the continent with its meat, fish, and grain. Already 140,000 tons of Siberian butter go annually to London and Paris. The aim of Dr. Nansen's tour across the Kara Sea and up the Yenesei was to test out the possibility of a steamship route in midsummer which would connect with river steamers on the Yenesei and thus afford an outlet to the markets of Europe for the produce of Siberian farms. Russian colonization in Siberia since the Russo-Japanese War has been fostered by the Government, and has grown so rapidly that the question of transportation and markets is pressing for solution. The author advocates scientific surveys of the adjacent Arctic waters, the extension of the wireless services, and the use of aeroplanes to give prompt information of the opening of navigation, and of the location of ice lanes for the guidance of mariners who will use this sea route from Europe to the estuaries of the Obi and Yenesei,—a route little used but long known to hardy Norse skippers. He continued his journey along the Trans-Siberian Railway to the Pacific at Vladivostok, returning through the new Russian line in the Amur country. His book thus gives a bird's-eye view of "this boundless land, mighty as the ocean itself, with its infinite plains and mountains, its frozen Arctic coast, its free and desolate tundra, its deep, mysterious taiga, from the Ural to the Pacific, its grass grown rolling steppes, its purple wooded hills, and its little scattered patches of human life." The agricultural and mining possibilities, the political and social problems, the economic and industrial aspects of Siberia are here summed up by a trained scientific mind keenly alert to the significance of the passing landscape, the mushroom towns of the changing frontier, and the invading yellow hordes of Koreans and Chinese increasing in the East, from sixteen to twenty-four per cent of total population in less than four years. The



author has no fear that the colonization of this inland empire will lead to the deterioration of the Russian stock, as it did to that of Rome and Spain and now threatens that of Great Britain. The contiguity of the land, the great mass of the Russian population, and the easy transfer of the Russian culture intact to these new lands all seem to insure the integrity of the Russian nation and people in this expansion to the East. Her mission here is, so this veteran explorer believes, to be the bulwark of Europe against the "Yellow Peril." Maps and a large number of excellent illustrations from photographs make even more real this illuminating picture of this future granary of the world.

*An iconoclastic study of Lowell as a critic.*

It is difficult to understand the intellectual temper of a student of literature who devotes an entire volume to showing the deficiencies of an author; it is more difficult still when he bases his attack on the denial of qualities which perhaps no discriminating reader ever imagined the author possessed. Yet this is what Dr. Joseph J. Reilly has done in "James Russell Lowell as a Critic" (Putnam). It is true that Lowell, after his enthusiastic recognition in England, was sometimes over-praised, and sometimes praised for the wrong things. But his greatest admirers have always been those who felt the charm of his personality, and who read his critical essays as the personal comments of one who knew literature and knew life, and who was above all a charming and high-souled man. It needs no elaborate series of citations to inform these readers that the essays are often whimsical, discursive, and rambling, or that they abound in contradictions arising from the approach to a subject from different angles, or from the discussion of the same subject in different moods. In Lowell's life-time, indeed, these contradictions troubled critics to whom consistency was a hobgoblin, and several of those emphasized by Dr. Reilly are found in Wilkinson's list published more than forty years ago. Nor will the most grateful readers of Lowell deny Dr. Reilly's other chief theses — that "his taste was intuitive," that "he lacked philosophical depth of mind," and that he did not evolve a critical method like that of Arnold and Sainte-Beuve. Dr. Reilly cites passages to show that Lowell himself was fully aware of most or all of these limitations. The conclusion that Lowell was not a critic begs the question with a definition, and can only mean that Lowell was not a sort of critic that he never claimed to be and that his closest readers never imagined him to be. The book is, throughout, un-

sympathetic in tone, and sometimes seems unfair in its interpretation of Lowell's personality; but the author takes such evident joy in demolishing his man of straw that not even Lowell's most enthusiastic friends could grudge him the pleasure.

*The pilot of Britain's war destinies.*

The first few pages of Mr. Harold Begbie's little book on "Kitchener, Organizer of Victory" (Houghton) may lead the reader to conclude that it is merely a piece of laudatory writing with no substance or value as a biography. In part this is true: Mr. Begbie's book is in no sense a biography, it is a mere sketch of Kitchener's career, written apparently for the purpose of accounting for the great faith that Englishmen seem to have in the present occupant of the war-office. The sketch is not very laudatory, however, and the praise that Mr. Begbie does award his hero is of such a character that even a modest man like Lord Kitchener is not likely to be pleased with it. The author describes his hero as a slow, heavy, somewhat dull man, with great talents as an administrator, but otherwise not possessed of striking abilities. "Kitchener is by no means, for instance, a great general. Again, his statesmanship has never advanced out of gun range, because it is entirely without the genius that trusts humanity. In consequence he is something of a bungler, something of a blunderer." The general's present position is due to what Mr. Begbie calls the "Kitchener legend," to which he devotes a chapter. The Kitchener legend, he tells us, grew out of the work of a brilliant newspaper correspondent, who in a London paper "described the famous march to Khartoum, filling the grey commercial atmosphere of London with the rich colours of the East, with the exciting adventure of war, and with the still more exciting sensation of anxiety." It seems to be Mr. Begbie's opinion that this legendary character is far more useful in the present crisis than the real Kitchener, as it gives the English public the confidence in the government that is needed above everything else. The volume is illustrated with eight photographs of Lord Kitchener taken at various periods of life and in various costumes, civil, military, Oriental, and academic.

*Old and new religions in modern India.*

The subject of the Hartford Lamson lectures for 1913 was "Modern Religious Movements in India," and the lecturer was Mr. J. N. Farquhar, M.A., who had been a worker in India for more than twenty years. He gave eight addresses, which have been carefully edited



and are now available in book form (Macmillan). Fortunately, Mr. Farquhar has not only had a varied and valuable experience in the land about which he writes, but also brings to bear sound methods of investigation and presentation, with the natural result that he has given us a thoughtful and useful volume. After a brief but serviceable historical outline, he enters upon a discussion of the "Movements Favoring Vigorous Reform," such as the Brahma Samaj. Then he turns to "Reform Checked by Defence of the Old Faiths," and under this general caption he writes about the Arya Samaj, the Vedic Mission, and nine similar movements. In the fourth chapter he treats of the "Full Defence of the Old Religions," with such subdivisions as Sectarian Movements in Hinduism, the Parsees, Sectarian Universities, and so forth. However, for most readers the two most attractive and suggestive chapters will prove to be those on "Religious Nationalism" and "Social Reform and Service," not because they are more carefully written than the others, but from the nature of their subjects. In these sections, and indeed in all, Mr. Farquhar insists that there has been a steady advance of the old faiths, and that all the reformation and revivification has been due essentially to Christianity: "While the shaping forces here have been many, *Christianity has ruled the development throughout.*" (Italics in the text.) Naturally this is a large question, which we may not discuss; but it assuredly is one that every student of world history must find absorbingly interesting. We have just one serious complaint against our author, and that is for wasting so many pages on his circumstantial exposure of the frauds of Madame Blavatsky and some of the other Theosophists. Of course his arraignment is most convincing; but these vapid iniquities needed no further flaying for the class of readers to whom the present volume will appeal, and the space thus squandered might have been utilized for a more extended treatment of the "Servants of India Society," for instance, or half a dozen other interesting and significant topics. The illustrations, chiefly portraits, are excellent.

*The story of Belgium's martyrdom.*

Dr. Charles Sarolea, who has for twelve years been Belgian consul in Edinburgh, has written movingly of the martyrdom of his native land in a book entitled, "How Belgium Saved Europe" (Lippincott). Americans, to whom the German invasion of that busy and contented land is the great unforgettable and unforgivable fact of the war, will read with absorbed interest this plain unvarnished tale which

needs neither exaggeration nor rhetoric to bring it home to men's bosoms. The author writes with restraint, though his indignation at times comes close to the surface. Having been himself an eye-witness of the first four weeks of the war, he is able to describe vividly those momentous operations around Liège, Malines, and Namur which had such a far-reaching effect on the whole Western campaign. It is his profound conviction that Belgium has fought in defence not only of her own independence but also of the liberties of Europe and the sanctity of international law. In strict honor she was not bound to resist to the bitter end. After the first defence had been broken down, she might well have concluded an armistice with the enemy and thereby have tried to save herself from the horrors of a German occupation. In so doing she would have fulfilled her treaty obligations and have satisfied the dictates of honor. But with a lofty political idealism and a touch of that mystical temper which we see in her great writers Maeterlinck and Verhaeren, she chose to lay down her life for her friends. She did not even complain when the Allies failed to come to her aid in time. Dr. Sarolea is fully cognizant now of the reasons for that failure,—the lack of preparation and the French tactical blunder in attempting a premature thrust in Alsace; but he points out that at the time the delay not only made the Belgians heart-sick with deferred hope but also seriously upset their military plans. The author himself witnessed certain German atrocities, which he describes without comment, preferring to dwell on officially authorized instances of terrorism, such as the destruction of Louvain and Dinant.

*A satire and some one-act plays by Mr. Jones.* Mr. Henry Arthur Jones, the veteran English playwright, has commemorated his last winter's visit to the United States by the publication of three one-act plays and a burlesque narrative, in a volume called "The Theatre of Ideas" (Doran). The little dramas have all the ready cleverness of technique that Mr. Jones's long practical experience with the stage has perfected. Their reader will not expect or find in them much stimulus in the way of thought, or much revelation of new methods in character study (although in the brief Cornish tragedy, "Grace Mary," there is real human feeling beneath the banal story); their author has lived through his experimental period, and shows himself here as an accomplished craftsman rather than as an unwearied and growing artist. Indeed, in the burlesque which gives the book its title, he reveals himself quite definitely and intention-

ally as the good-naturedly cynical foe of the intensely self-conscious younger school of dramatists who study parliamentary Blue-Books to find material for their plays and who seem to Mr. Jones to be merely rocking energetically back and forth on a hobby Pegasus and hacking wildly with blunt wooden swords at whatever ancient convention or human tradition comes within reach of their arms. Universal suffrage, universal peace, universal panaceas of all sorts, he mocks in a serio-comic style, so much heavier than witty in its general effect that it hardly prepares one for the swift concluding explosion that wrecks the Theatre of Ideas, the School attached to it, and all its votaries. The ridicule is neither bitter nor pointed enough to leave a sting; its neutral tone is perhaps but the inevitable reflection of the American atmosphere in which Mr. Jones conceived and wrote it as a half-jesting expression of some of the follies he hopes to see destroyed by the Great War.

*Studies in  
Canadian politics  
and education.*

The volume of "Canadian Essays and Addresses" (Longmans), by Principal Peterson of McGill University, Montreal, is divided into two broad sections: the first dealing with Canada's external relations, and the second devoted to educational questions. The addresses on Imperialism, Canada's Naval Policy, her relations with the rest of the Empire, and with the United States, have an immediate interest in this period of world-wide upheaval. Principal Peterson is an Imperialist, but not in any narrow sense. The federation of the British Empire he looks forward to is one that will make for mutual understanding and helpfulness among its scattered members, without the sacrifice of any essential principles of self-government. No intelligent onlooker can very well doubt that one of the better products of this disastrous war will be a readjustment of the relations between Canada and the other self-governing Dominions and the Mother Land. The part Canada, Australia, and New Zealand are taking in the war, and the significant utterances of responsible statesmen both in England and in the Overseas Dominions, make it clear that some means will be found of giving the outlying portions of the British Empire a voice in all questions of foreign policy, and all matters affecting the Empire as a whole. In the second division of his book, Dr. Peterson discusses, from the point of view of a broad-minded and experienced educationalist, such vital questions as "National Education," "The Place of the University in the Commercial City," "Education and Business," and the "Claims of Classical Studies in Modern Education."

*A rolling stone  
that gathered  
much moss.*

Autobiography anonymously written brings up some curious questions of psychology. The author must feel that his career is interesting to the general public, or he would not describe it; yet he seeks to avoid the fame his book might bring him, perhaps for the sake of greater freedom in telling the story of his life. "Getting a Wrong Start" (Macmillan) first appeared as a serial in the most popular of American weeklies a year ago. Then, as now, the author's name was not disclosed. But there is manifestly only one American writer whose life fits into the facts here revealed. That writer is Mr. Emerson Hough, whose biography in "Who's Who in America" checks up in detail with the present book. The title of the volume indicates that the writer believes himself to have begun life badly. The reader may differ from him with abundant justification. He tried a number of things, in our national manner, before he discovered his fitness for authorship,—law and journalism among them. In this way he served his apprenticeship, working hard and intelligently. When he came to the age of forty he wrote his first fiction. Since that time—and he is now in his fifty-eighth year—his success has been marked; so marked indeed, that what he regards as a warning may well serve as an example. Especially interesting is his account of his marriage and wedded life; this, too, seems to justify the wisdom of arriving at full maturity before plunging.

#### BRIEFER MENTION.

Two volumes recently added to the "Handy Volume Classics" (Crowell) are "The Twelve Best Tales by English Writers," selected by Mr. Adam L. Gowans, and "The Best English and Scottish Ballads," selected by Mr. Edward A. Bryant. In both volumes the selections are discriminating; and the titles are useful additions to a convenient and inexpensive series.

For the busy teacher or mother, Dr. William Byron Forbush's "Manual of Play" (Jacobs) contains many practical suggestions for free play among children which will prove stimulating and helpful. Complete directions for a large number of games are included. Throughout the volume runs a note of faith in the value of keeping alive the play-spirit among the adults to whom is entrusted the guidance of the child.

Mr. H. Addington Bruce has put together a series of detached and superficial essays under the irrelevant title of "Psychology and Parenthood" (Dodd). Skimming along the "popular" waves of interest in defective or precocious children, in hysteria and fear, in theories of laughter, of the subconscious, and of the genesis of genius, the book is made by culling the most sensational aspects of the

unusual cases. It contains material useful and useless, correct and false, pertinent and impertinent; it is uncritical in treatment and weak in motive. Such books may do some good by stimulating interest and more harm by satisfying it.

In "Discoveries and Inventions of the Twentieth Century" (Dutton), Mr. Edward Cressy has prepared a useful companion volume to Routledge's popular manual covering the same field for the preceding century. So rapid has been the increase of scientific activity that considerations of space have led Mr. Cressy to modify in part the plan of the original and to select for his non-technical discussions only the characteristic results of inventive enterprise during the last twenty-five years. While the book is adapted to the needs of the many rather than of the specialist, the author, with judicious discrimination, has given to each topic a far more comprehensive account than is usually found in handbooks prepared for the "average man."

In "The True Ulysses S. Grant" (Lippincott), General Charles King has undertaken to digest for the general reader the enormous amount of biographical literature devoted to the career of General Grant. The result is a very well-written biography, in which the narrative of military affairs is related in untechnical fashion and is wisely subordinated to the account of Grant's life taken as a whole. Throughout the book there runs a frank hero-worship, for which the critical reader must make kindly allowance. Especially will this consideration be demanded in that brief part of the work which treats of Grant's two terms as President, and in the chapter which tells of his relations with Andrew Johnson. The plan of the series in which the volume appears permits no footnotes, and there is no attempt at a bibliography; but there is a good index, and the work is well illustrated.

The perplexing allusion, such as one so often encounters in Lowell's learned page or Matthew Arnold's polished essay, will always be with us, or at least until writers choose to make their style as bald and unattractive as that of a textbook on arithmetic or geography. Hence the need of such books as Miss Florence M. Hopkins's "Allusions, Words, and Phrases that Should be Known, and Where to Find Them," a revised and improved edition of her earlier "Allusions Which Every High School Student Should Know." Nearly fifty pages of not uncommon though not too obvious allusions, with indications of easily accessible sources of information concerning them, have been carefully prepared, and each printed page is faced by a blank one for additional entries on the student's part. It is encouraging to learn from the author that she has been induced by the reception of her former work to prepare this second and more maturely considered treatise in the same field. Our younger writers betray their rawness (if that be not too harsh a term) in nothing so much as the thinness, the poverty, the unallusiveness of their style. Miss Hopkins is librarian of the Detroit Central High School, and her book may be had of the Willard Company, of that city. She has in preparation a work on "Reference Guides That Should be Known."

#### NOTES.

Mr. Frank Harris's "Contemporary Portraits" will be published next month by Mr. Mitchell Kennerley.

A play by Mr. Louis J. Block, entitled "The Judge," is soon to be published by The Gorham Press of Boston.

"Michael O'Halloran" is the title of Mrs. Gene Stratton-Porter's new novel which will be issued in August by Messrs. Doubleday, Page & Co.

A new edition of M. Masterlinck's "Three Little Dramas for Marionettes" is promised for early publication. The volume has been out of print for several years.

Sir Gilbert Parker has completed his book on the making and conduct of the war, and it will probably be ready next month under the title of "The World in the Crucible."

Mr. J. A. Fuller-Maitland's new work, "The Consort of Music: A Study of Interpretation and Ensemble," will be published by the Oxford University Press in a few weeks.

"The Dawn," a play by the Belgian poet M. Emile Verhaeren, will appear this month in a special edition from the press of Messrs. Small, Maynard & Co. The volume will contain an introduction by Mr. Arthur Symonds.

Among the May publications of Messrs. Doran are "The Invisible Event," the concluding volume of the Jacob Stahl trilogy by Mr. J. D. Beresford, "The Rat-pit," by Mr. Patrick MacGill, and "The Lie," a one-act play by Mr. Henry Arthur Jones.

Something of the warm attachment that existed between the two highly gifted brothers, Sidney and Clifford A. Lanier, is said to be revealed in a volume of verse by the latter, which will be published under the title of "Sonnets to Sidney Lanier, and Other Lyrics."

As a result of the welcome which M. Artzibashev's novel "Sanine" has received in this country, Mr. B. W. Huebsch has arranged to bring out all of this author's fiction. The next volume to appear will be "The Millionaire," containing one short and two long stories.

The sixth volume of the illustrated edition of Macaulay's "History of England," which Messrs. Macmillan will have ready this month, completes a work which has been appearing quarterly under the editorship of Professor C. H. Firth since November, 1913.

It is impossible to foresee the influence of the great war on English literature in the future. Some of the precedents are dealt with by Professor E. de Sélinecourt in a volume of lectures about to be published by the Oxford University Press under the title of "English Poets and the National Ideal."

Mr. Balfour's Gifford lectures on "Theism and Humanity" will be ready for publication shortly. Messrs. Hodder & Stoughton received the complete manuscript from Mr. Balfour a short time ago, and they anticipate that even in these stirring times the book will give rise to a good deal of discussion.

Immediately forthcoming volumes in the "Home University Library" are: "Belgium," by Mr. R. C. K. Ensor; "A History of Philosophy," by Mr. Clement C. J. Webb; "Political Thought: From Herbert Spencer to the Present Day," by Mr. Ernest Baker; "Milton," by Mr. John Bailey; and "The Negro," by Mr. W. E. B. Du Bois.

Two noteworthy volumes of impressions and experiences of the European war are soon to be published in Mr. Will Irwin's "Men, Women, and War" and Mr. Frederick Palmer's "Personal Phases of the War." Mr. Irwin started for the war three days after it broke out, returning in November to organize the Commission for Relief in Belgium.

More than two hundred confidential military dispatches to President Jefferson Davis from General Robert E. Lee, which historians feared were hopelessly lost but which have been brought to light by Mr. Wymberley Jones De Renne of Georgia, are to be issued this month by Messrs. Putnam. The volume is edited by Dr. Douglas Southall Freeman.

Mr. and Mrs. Joseph Pennell's book on lithography, soon to be published, contains chapters on the history of the art by Mrs. Pennell, together with a description and technical explanations of modern artistic methods by Mr. Pennell, and is elaborately illustrated. The historical portion of the book is founded upon the volume by Mr. and Mrs. Pennell issued in 1898, and long out of print, but the book is new though based upon the old.

A critical edition of "The Poetical Works of Robert Herrick," edited by Dr. F. W. Moorman, will shortly be added to the "Oxford English Texts" series. In the present edition Dr. Moorman has been able to use the copy of "Hesperides" in the possession of Mr. G. C. Macaulay, which gives the text as revised by the poet in the printing office. Those poems by Herrick are also included which do not find a place in the 1648 volume.

The need of fire-proof structures for valuable libraries received another lamentable illustration on the 26th of last month, when a lively blaze in the basement of the St. Paul Public Library caused the ruin, as is reported, of the large collection of books (100,000 volumes, valued at \$150,000) sheltered by that building. Water, more than fire, did the actual damage, as is so often the case in similar instances. The total loss to the city is estimated at \$300,000.

In a prefatory note to his forthcoming English edition of Dr. Sven Hedin's "With the German Armies in the West," Mr. John Lane replies to his critics and states his reasons for publishing the work in England. The book, which is expected shortly, has already been parodied by Mr. E. V. Lucas in a little book entitled "In Gentlest Germany," with illustrations by Mr. George Morrow. This will appear shortly after the publication of Sven Hedin's volume.

Three forthcoming publications of Messrs. Houghton Mifflin Co. not previously announced are "Bronson Alcott's Fruitlands," a compilation by Clara Endicott Sears of all the writings on the

subject of Bronson Alcott's community at Fruitlands; "Whither?" the anonymous essay which attracted wide and earnest comment when it appeared in the March number of the "Atlantic"; and "Naval Occasions," by "Bartimena," presenting a series of vivid pictures of the life at sea of the officers and men of the British navy.

Literary workers and peace advocates will be interested in a prize contest instituted by the Christian Women's Peace Movement, which enlists women of all denominations and claims a constituency of four millions. A prize of one hundred dollars is offered for a short story, not to exceed four thousand words in length, setting forth Christian ideals of peace. The manuscript should be typewritten on one side of the sheet only, and must be in hand not later than June 15. Competitors should address the Christian Women's Peace Movement, 705 Ford Building, Boston, enclosing stamps for return of their manuscripts if found unavailable.

In a forthcoming book entitled "Shelley in England," Mr. Roger Ingpen utilizes information revealed since the publication of Professor Dowden's biography of the poet as to Shelley's early life. More especially has the author availed himself of a mass of unpublished matter recently disclosed relating to the poet and his family, including twenty-six new letters of Shelley. The volume contains a transcript of Shelley's manuscript note-book, which, water-stained and tattered, was recovered from the "Ariel," the boat in which he met his death. The illustrations include some family and other portraits reproduced for the first time, as well as facsimiles from the manuscript note-book.

Some unpublished letters of Charles Darwin, throwing many side-lights on the more intimate details of his life, are included in the memoirs of his wife, entitled "Emma Darwin: A Century of Family Letters, 1792-1896," edited by her daughter, Henrietta Litchfield, which will be published in two illustrated volumes. The first volume chiefly consists of the letters written by Mrs. Darwin's mother, Mrs. Josiah Wedgwood, and her sisters, now linked together and edited to complete a picture of the country life of an English family in the first half of the nineteenth century. The life and letters of Mrs. Darwin complete a work which was originally written for her grandchildren, and was privately printed in 1904.

Mr. Allen Upward's new book, "Paradise Found," which Messrs. Houghton Mifflin Co. will publish this month, is a critical extravaganza in dialogue form which is essentially a searching criticism of Mr. Bernard Shaw and his ideas. The plot of the piece is this: Shaw, through enchantment, is cast into a trance, and in this form is preserved by his followers as a sacred relic for two hundred years. At the expiration of two centuries, he is awakened by a kiss into a world administered entirely on Shavian principles. The re-awakened Shaw's disgust with the practical operation of his ideas is developed with much humor; but the reader finds when he is through that the Shavian philosophy has received a searching and at many points a destructive criticism.

## LIST OF NEW BOOKS.

[The following list, containing 100 titles, includes books received by THE DIAL since its last issue.]

## BIOGRAPHY AND REMINISCENCES.

- Rabindranath Tagore:** A Biographical Study. By Ernest Rhys. Illustrated, 12mo, 157 pages. Macmillan Co. \$1. net.
- Yale Yesterdays.** By Clarence Deming; edited by the members of his family, with Foreword by Henry Walcott Farman. Illustrated, large 8vo, 254 pages. Yale University Press. \$2.25 net.
- Hugh:** Memoirs of a Brother. By Arthur Christopher Benson. With portrait, 12mo, 265 pages. Longmans, Green & Co. \$1.75 net.
- Stratheona, and the Making of Canada.** By W. T. R. Preston. With photogravure portrait, 8vo, 324 pages. McBride, Nast & Co. \$2.50 net.
- Henry Bennet, Earl of Arlington, Secretary of State to Charles II.** By Violet Barbour, Ph.D. 12mo, 303 pages. Oxford University Press.
- Lucius Tuttle:** An Appreciation. By Hayes Robbins. With portrait, 12mo, 61 pages. Boston: W. A. Butterfield. 50 cts. net.

## HISTORY.

- Campaigns of the One Hundred and Forty-sixth Regiment, New York Volunteers.** Compiled by Mary Genevieve Green Brainard. Illustrated, large 8vo, 542 pages. G. P. Putnam's Sons. \$3. net.
- Famous Days and Deeds in Holland and Belgium.** By Charles Morris. Illustrated, 8vo, 348 pages. J. B. Lippincott Co. \$1.25 net.
- The Financial Administration of the Colony of Virginia.** By Percy Scott Flippin, Ph.D. 8vo, 95 pages. Baltimore: Johns Hopkins Press. Paper.

## GENERAL LITERATURE.

- The Little Man, and Other Satires.** By John Galsworthy. 12mo, 279 pages. Charles Scribner's Sons. \$1.30 net.
- The Salon and English Letters:** Chapters on the Interrelations of Literature and Society in the Age of Johnson. By Chauncey Brewster Tinker. Illustrated, large 8vo, 290 pages. Macmillan Co. \$2.25 net.
- The Conduct of Life, and Other Addresses.** By Viscount Haldane. 12mo, 136 pages. E. P. Dutton & Co. \$1. net.

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- The Works of Henry D. Thoreau.** "Riverside Pocket Edition"; in 11 volumes, with photogravure frontispieces, 16mo. Houghton Mifflin Co. Per volume, \$1.50 net.
- The Divine Comedy (La Comedia di Dante Alighieri).** Translated by Henry Johnson. 8vo, 443 pages. Yale University Press. \$2.50 net.
- Abraham Cowley:** The Essays and Other Prose Writings. Edited by Alfred B. Gough, Ph.D. 12mo, 376 pages. Oxford University Press.

## DRAMA AND VERSE.

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- Panama, and Other Poems, Narrative and Occasional.** By Stephen Phillips; with frontispiece by Joseph Pennell. 12mo, 153 pages. John Lane Co. \$1.25 net.
- Poems of Emile Verhaeren.** Selected and rendered into English by Alma Strettel. With photogravure portrait of the author by John S. Sargent; new edition, 12mo, 92 pages. John Lane Co. \$1. net.
- Love in Danger: Three Plays.** By Mrs. Havelock Ellis. 12mo, 88 pages. Houghton Mifflin Co. 75 cts. net.
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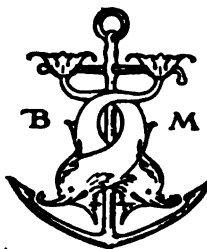
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## THE NEW LITERATURE OF THE OCCULT.

Unlike the moon, with its fixed hemispheres of light and shadow, the orb of humanity rolls restlessly from bright to dark. In the eighteenth century there was a rationalizing daylight that peered into every crevice and cranny of the human mind. The nineteenth century tried to secure this clear certainty for all time by a system of science which pushed the Unknowable aside and set its own outposts on the farthest confines of space. But a change is now upon us. Whether we want it or not, the Occult and the Unknown are rising to dominate our thoughts. As to Hyperion on his glowing throne in Keats's poem, "omens obtruded, images obscure," so flocks of books about the supernatural and the psychic are wheeling into the world to-day. It is pretty sure that these books will influence man's life sooner or later; though indeed, superstition is so rooted in humanity that it needs little encouragement from doctrinal treatises. Crystal-gazing, fortune-telling, palm-reading, astrological predictions, esoteric philosophies,—all are flourishing. Nearly everybody one talks to has had some experience of these things, and admits some touch of faith in them.

The most remarkable fact about the new literature of the Occult is that it has been pioneered or backed up by trained men of science, men whose names stand high in their own specialties. M. Camille Flammarion in France, Sir William Crookes and Sir Oliver Lodge in England, have spoken with no uncertain tones. A dozen or so years ago, M. Flammarion essayed to place the whole subject on a scientific or experimental basis. He cast a huge drag-net and gathered in hundreds of cases of psychic experience,—cases of hallucination, telepathy, transmission of thought, mental suggestion, communication from a distance, astral bodies,—which he presented in his book, "The Unknown." His more recent work, "Mysterious Psychic Forces," deals mainly with Eusapia Palladino. His English compeers have dealt with the subject in scattered reviews, pamphlets, and addresses. A few years ago, Sir William Crookes, in an

address to the English Authors Club, stated unequivocally that "there is no matter."

With the work of these famous scientists may be joined the books of other trained and competent observers. Among the latter are Mr. Henry Holt, whose recent large work "On the Cosmic Relations" essays to envisage the whole subject and to give it a definite terminology; Mr. Hereward Carrington, with his "Personal Experiences in Spiritualism"; and Mr. I. W. Heysinger, with his "Spirit and Matter before the Bar of Science." A book entitled "Death," published two or three years ago, which dealt with all the circumstances of the parting of the body and soul and particularly took a most unpleasant view of our chances for premature burial, is one of the most gruesome works we ever remember reading. And there has been an immense recent crop of ghost stories and records of supernatural happenings,—English, Scotch, and Irish. Andrew Lang alone slew his thousands of bogies. These tales show upon their faces that they are not the unassisted inventions of their writers. They are human documents, and therefore in some measure evidential. But anyone who is at all familiar with lawsuits will have slight respect for the ability of the average human being either to know or to tell the truth about anything.

Allied with these scientific or semi-scientific presentations of the psychic case, there have lately been published a good many books which view the subject in its historic aspects. Highly poetic in form, but substantially based on facts, is Mr. Oliver Madox Hueffer's "The Book of Witches." "Werewolves" by Mr. Elliot O'Donnel, "Vampires and Vampirism" by Mr. Dudley Wright, and "The Romance of Sorcery" by Mr. Sax Rohmer exhaust their several subjects. "New Presbyter is but old Priest writ large" said Milton, and it seems to us that the new scientific treatment of mysterious psychic forces does not reveal anything which is not in the popular or poetic creations of the past. All the powers apparently possessed by mediums of whatever kind to-day have been in use by thaumaturgists and miracle-workers from the beginning. And as this old magic has a certain poetic glamour, we shall begin with the slightest and most perfunctory sketch of it.

As the fertile land in Egypt is only a fringe to the Nile, an effluence of its waters, so to the ancient dwellers in that country human life

seemed to be only something temporarily afloat on the great stream of death. They had their eternal pyramids as tombs for their kings, and their Cities of the Dead as real homes for the people. The Egyptians, indeed, seem to have lived only in order to be buried. At the most, life to them was a butterfly which flutters for a few days, while the mummy was the grub of permanent duration. They embodied their deepest thought in the figure of the Sphinx, half human, half animal. They projected the idea of the Veil which no one has lifted. In India, aside from its religions, mythologies, and philosophies, always changing and always mysterious, there have existed from the beginning vast systems of magic, sorcery, and miracle-working. One, the largest of the Vedas, is made up of spells, incantations, rituals of darkness. The Hindus seem to have considered it quite as necessary to propitiate the demons as the gods. The Soona plant, the plant of intoxication, was worshipped by them; it had its god and most obligatory ritual. The Buddhist system of penance, renunciation, and fasting has helped the Hindus to a clearness of thought, or an hallucination of mind, whichever way one chooses to regard it, which has made their magic memorable. The ancient Persians were wonder-workers and wonder-believers. Babylon had its Magi, Belshazzar his Wise Men, and the rod of Aaron swallowed up the serpents of the Persian priests. The more modern Moslem inhabitants of that part of Asia have been soaked in superstition. The great wings of the Djinnns, Efrits, and Genie hover over and rustle through the Arabian Nights, which is a collection of popular tales. To every human being was born a familiar,—to the female a Ginn, to the male a Ginnee; these grew up with the person, and if the latter died young he was supposed to have been killed by his familiar.

The clear and bright Greek mind tried for a time to banish the Occult and Unknown from the circle of humanity. Its work still remains the most sane and purely human the world has known. But there were plenty of shadowy places in Greek life and thought. Dodona with its Sibyls was the central heart of the race; and though we do not know much about the Eleusinian Mysteries, they were probably concerned with the problems of the hereafter. The story of Medea and the novel of "The Golden Ass" show us that witchcraft flourished in its darkest forms in Greece. As for

the Romans, they started in life with a charming outfit of domestic deities, Lares and Lemures, and as they grew in age they accepted anything in the way of superstition that was offered them from abroad. They were eclectic in their choice of tutelary guardians, and willing to give any supernatural power a chance. From the Greeks down to the present time there runs a line of laurelled and sceptred figures,—men who were really daring experimenters in science, but who were popularly accounted dealers in magic. Pythagoras, Empedocles, Apollonius of Tyana, Nostradamus, Roger Bacon, Dr. Dee, and Cagliostro were some of these worshipped and feared and doubted personages. The Middle Ages placed even Virgil among the magicians. Madame Blavatsky is perhaps the most striking recent example of the ability of a wonder-worker to command attention. Both M. Flammarion and Sir William Crookes were more or less impressed by her.

The popular superstitions of the Middle Ages and of more recent times were limited in type but endless in manifestations. The idea of possession by the Evil Spirit or his agents underlies most of them. Wierus made a census of the demons, and counted up 7,405,925 of them. So they were not easy to escape. There is a story of a nun who forgot to say her "benedicite" before she sat down to supper, and who in consequence swallowed a demon concealed in the leaves of lettuce. Heine's idea, possibly following Milton, was that the demons and evil spirits generally were "Gods in Exile." Deposed or degraded with their religions, they wandered about the world taking up what odd jobs they could get or turning their powers upon mankind in revenge. Wieland the smith, for instance, was what was left of the magnificent Thor. Some of the uncanny creatures of the Borderworld, however, must have had a different origin. Vampires and Were-wolves must have been bad from the start. There is a recipe given in one of our books for getting rid of a vampire. With a picture of a saint in your hand you pursue it until you have it cornered in a large bottle. You cork this and throw it on the fire, and that is the end of the vampire. Lycanthropy, hereditary in some families, could be acquired by performing certain rites of Black Magic. The experimenter went to some spot remote from the haunts of man, desert or wood or mountain top, on a night when the moon was

new and strong. On a level piece of ground he marked a circle of seven feet in radius. In this he kindled a fire, and placed an iron tripod and an iron pot over it. He boiled water into which he cast handfuls of three of these substances: asafetida, parsley, opium, burdock, henbane, saffron, aloe, and solanum. Repeating a rhymed charm, he took off his vest and shirt and smeared his chest with the fat of a newly killed cat. He then bound around his loins a wolfskin and kneeling down waited for the advent of the unknown, which when the fire grew dim and cold and terror froze his blood appeared in some monstrous shape, half man and half animal. We are particular to give this formula because it appears to have been the regulation thing, not only for becoming a Were-wolf but for summoning the Master of Evil in almost any predicament. In the last scene of Bulwer Lytton's "Strange Story" it is repeated pretty faithfully.

Mr. Hueffer considers the Witch the *femme incomprise* of the world. He follows her through all the irregular routine of her life. One thing is certain—she strikes root more firmly in fact and history than most of the phantasms of superstition. There were women, hordes of them, reputed to be witches, persecuted as witches, burned as witches. Mother Shipton, Mother Redcap, the Witch of Wapping, Mother Demdyke, our old friend Elizabeth Sawyer, immortalized by Ainsworth, the Witch of Edmonton, who furnished Ford and Dekker with a play,—all these were historic characters. Nay, Jeanne d'Arc was burned as a witch. In Sweden there was a mania about witch children: multitudes of them, though watched in their sleep, reported that they had been transported to Blockula, the Northern Brocken.

But let us bid adieu to those dear old days, and turn to the present material times when, as one of our authorities asserts, spiritual manifestations are ninety-eight per cent fraudulent. Others make out a better case for them; but still there is a general opinion that all the modern mediums,—the Davenport brothers, Mr. Home, Lily Dale, Eusapia Palladino, and Mrs. Piper,—whatever powers they may have possessed, were never averse to eking these out by trickery. The range of their manifestations is considerable; but, as we said before, there is nothing very new about them, except where modern appliances have

placed new instruments in their hands. Spirit photography, for instance, could not have been exploited in past times. On the other hand, the "Poltergeist," a thing which rings bells, breaks crockery, and throws objects about, is only Robin Goodfellow come again.

But there is a vast range of psychic experience which does not depend upon mediums, and about which there is gathering a mass of evidence scarcely to be ignored. About the factual truth of hypnotism, mental suggestion, and telepathy there can be no question whatever. Distant communication, levitation, astral appearances, ghosts, are more open to doubt; but there are crowds of honest people who are willing to swear to their reality. Coleridge said that he had seen too many ghosts to believe in them. The present writer has had a few creepy experiences of this kind, but they are too slight and too uncertain to be worth relating. Some other psychic conditions he has known may perhaps be of interest. When a very young man, he put in nearly two years in the South American jungle as one of the managers of a great railroad expedition. He was pretty constantly fever-stricken and almost as constantly starved. He was shot, had to contend with many mutinies, pursue hostile Indians into the forest, and struggle with native creditors. As a result, upon his return home, he was conscious of some queer states of mind. For one thing, the immediate past was blotted out, or could only be recalled by an effort; but in its place was substituted an expedition entirely different and even more striking, which filled his waking mind with the vividness of reality. Another thing was this: he had at that time published nothing; but the feeling was so strong in him that he had not only written but published a large dramatic poem, that he would frequently go over to the bookcase to pick out the volume. Another strong impression was that he possessed the power of levitation,—that he needed only to touch his toes to the ground occasionally to propel himself long distances through the air. He certainly never attempted to put this gift into practice, but the sense that he possessed it was a snug satisfaction to him. Of course these were hallucinations; the writer was temporarily a trifle cracked. But that raises the question as to how far dementia and inspiration are apart. The Indians held that the manifestations of insanity were sacred; and Swedenborg and the mystics gen-

erally, to judge by their lucubrations, must have been somewhat of this opinion.

What is the good of it all? As someone in one of the volumes we have mentioned says, "What good is a baby?" That the supernatural cannot be proved may be granted. What *can* be proved? Newton said that gravitation, the attraction between distant bodies, was impossible; and Faraday urged cogent arguments against his own conservation of energy theory. The nebular hypothesis and the atomic theories must probably go to the scrap-heap. If the shadowy impressions of the unknown and the unseen, the belief in immortality, the sense of immaterial presences, are part and parcel of the human mind, as all but universal experience would indicate that they are, then they are as much a part of life as anything else which seems to us to exist. Our crass everyday life of work and play, eating and drinking, dressing and going about, is not permanently satisfying to anyone. Humanity has always revolted against it, and demanded something more "filling." It has built temples, raised banners, created arts, in order to gratify its need for a better and worthier existence. The supernatural is really the initiative of most of these efforts; and the more, in a reasonable way, we work with the supernatural the greater and nobler our arts, religions, and thoughts become.

CHARLES LEONARD MOORE.

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#### CASUAL COMMENT.

THE SPEECH-ACQUIRING YEARS, with most persons, are limited to the earlier years of their lives, ability to make any appreciable additions to one's vocabulary diminishing rapidly after adolescence. Hence the importance, as a rule, of putting language studies early in the educational course. Some light on the vexed question of the range of words used by normal children, and the growth of their vocabulary, is thrown by a minutely attentive study of his own boy, up to the age of two years, by Professor Thomas Percival Beyer, whose researches, first published in the "Educational Review," now appear in separate pamphlet form. With admirable curbing of parental pride, the writer claims no precocity or other unusual attribute for his child; he simply calls him "an actual child of normal antecedents (no jail-birds or geniuses for four generations back)," and yet at one year of age his vocabulary numbered about twenty sym-

bolts, including perhaps ten veritable English words, and five months later this stock had grown to "160 words, most of them English," while at the end of the twenty-fourth month the number was 771. This list is printed. Noteworthy is the increasingly rapid enlargement of the child's vocabulary, and the fact that, like other children, he now, in his third year, shows a decided acceleration of speed in acquiring new words, so that at his next birthday he is likely to command a vocabulary of 2200, and possibly 2500 words. Compare this readiness of word-acquisition with the average college student's sluggishness in the same particular. Commenting on the correlation between thought and language, the writer asks: "Therefore shall it not become a shameful thing and not to be tolerated for college men and women to continue to do business upon the verbal capital inherited from their unconscious childhood, plus a few hundred words absorbed during their imperfectly conscious school-days? Shall the teacher of English not demand some conscious effort to augment the needs of the organ of thought? Tooting on the pipes of infancy continues childish music through adult life. It will be only by adding new avenues of intake and outgo that adult life and thinking can grow into the richness and variety and color that should be the personality." A notable discovery was made by Professor Beyer in the fact that his boy showed an early command of a great variety of vowel and consonant sounds not present in our language, so that selection seemed to play an even more important part than imitation in his speech. This chimes with the results of recent research in child-psychology. Although one suspects baby Beyer to be a rather exceptional infant, he gives us nevertheless matter for useful generalization.

• • •

THE FIRST LIBRARY BUILDING FOR CHILDREN, and for children only, is Brooklyn's noteworthy contribution to recent library development. Brownsville is the fortunate section of the city to be favored with this useful and already much-used addition to the general library system. For the three months following its opening the children's building was visited by an average of 1,566 juvenile book-borrowers daily; and, further than that, reports the librarian, "the quality of the reading and the admirable order of the children deserve notice far more than do mere figures of use." It is significant that the youngsters, who are from the primary and grammar grades only, make such demands for non-juvenile literature that an ample equipment of "adult" books has been found necessary, and has been

provided. A few more items of importance are to be noted. "Up to seven o'clock, daily, this whole library is given over to the circulation of books. From seven to nine P.M. the place changes to a reading and reference library, and all the seats in the beautiful main rooms are filled with reference workers and earnest readers. . . . Another departure of this year has been the opening of a training course for children's librarians. The experience of years in being unable to secure from the library schools enough trained workers for this department has practically forced us into giving our own course of training." Conspicuous in the scheme of things bibliothecal has been the recent rapid increase in consideration enjoyed by the juvenile user of the public library, especially in this country. May the American child, already fairly well imbued with a sense of his own importance, be able to preserve some remnant of bashfulness and modesty under this indulgent treatment!

• • •

A NOTABLE ESSAY COMPETITION, already referred to by us as instituted by the Carnegie Church Peace Union, and brought to a close with the opening of the current calendar year, has resulted, so far as the highest honors are concerned, in the award of the first prize (one thousand dollars) to Rev. Gaius Glenn Atkins, D.D., pastor of the Central Congregational Church, Providence, R. I. Competition for this prize was restricted to pastors of churches in the United States. Three lesser prizes, offered to students in theological seminaries, have been bestowed upon Mr. R. W. Nelson, of Phillips University, East Enid, Oklahoma; Mr. P. V. Blanchard, Andover Theological Seminary; and Mr. R. Niebuhr, Yale School of Religion, Lincoln, Illinois. The ten prizes offered to church members were all won by men, which may cause some surprise in view of woman's pronounced interest in the cause of peace. Some phase of this question, it will be remembered, was the topic on which all competing essayists were to write. Dr. Atkins's essay, entitled "The Causes of War," parts of which have been quoted by the newspaper press, points out some of the notable steps in the progress of the race that he alleges to have been effected through the instrumentality of war, and then seeks to explain why the world at large is to-day so doubtful of the efficacy of pacific measures to accomplish like results. "Evidently," he says in explanation, "because we have failed to see that the solution of any question on the very highest levels is an immensely more difficult and heroic thing than its solution on lower levels. We fight because fighting is easier than

keeping the peace; war is not, as its apologists would tell us, a high and heroic way out of international difficulties; it is the low and cowardly way. It is easier to take arms against a neighboring people than to sit around a council table and work out in wisdom and brotherhood and self-restraint, the questions which the war involves. However we may differ as to the wisdom of turning the other cheek, we must agree that it takes a braver man to turn the other cheek when he does it as a matter of principle than to strike back." A second tournament of pacific essayists under the same auspices, and to close with the end of the year, is now in progress.

. . .

THE PUBLISHER'S RISK IN CHEAP REPRINTS ought not to be lost sight of in contemplating the considerable profits on the most widely circulated of these promoters of popular culture. The lower the price, other things being equal, the larger the sales; but unless there is a clear profit, however small, on each copy sold, the larger the sales the heavier the losses. A certain salesman in a mammoth department store was once asked how it was that his house could afford to sell at a price alleged to be below cost a certain article advertised among its bargains. "Why, you see, we make ourselves whole by selling such an enormous number," was the salesman's glib rejoinder. The shilling copyright novel that seems to have established itself in the English book-trade, can only be produced in its present grade of mechanical excellence on the assurance of large sales, so that untried talent can hardly hope for a chance to appeal to the great public in shilling volumes. The whole cost of production has been, of necessity, reduced to an astonishingly low figure, and a royalty of one penny on each copy sold has to be reckoned in before the dealer's profit can be determined. The latter is said to be as much as fivepence per copy, divided perhaps between the wholesale and the retail handler of the book, so that to one examining the matter the marvel is that so good an article can be manufactured and sold without bankrupting somebody. No wonder there is risk in the operation, and an imperative necessity of large and brisk sales.

. . .

IN MEMORY OF EPHRAIM WILLIAMS, the gallant soldier who served with distinction in King George's War, built Fort Massachusetts, near Williamstown, commanded a Massachusetts regiment in the French and Indian War, lost his life in the battle of Lake George, Sept. 8, 1755, and (his chief claim to immortality) founded at Williamstown the free

school which afterward became Williams College,—in memory of this brave soldier, ardent patriot, and true gentleman, some utterances on the occasion of the two-hundredth anniversary of his birth have of late found their way into print and are deserving of note, especially as it has not often been given to an American college to celebrate the bicentennial of its founder. From Professor John H. Hewitt's commemorative address let us quote a sentence or two. "That Colonel Williams was a man of superior native gifts which he had cultivated is evidenced not only by his letters, whose directness and terseness remind one of some of the letters of General Grant written on the field of battle, but also by the list of books mentioned in his will, which books show that he was a man not only of wide reading for that time, but of good literary taste. . . I have sought in vain to find in his letters any expression of malice or ill-feeling toward any to whom, or concerning whom, he was writing. That he was a gentleman, in the widest sense of the term and with all that the word implies, is evident from the following statements of President Fitch, whose words undoubtedly express a reliable tradition: 'His address was easy, and his manner pleasing and conciliating. Affable and facetious, he could make himself agreeable in all companies; and was very generally esteemed, respected, and beloved. His kind and obliging deportment, his generosity and condescension, greatly endeared him to his soldiers. By them he was uncommonly beloved while he lived, and lamented when he died.'"

. . .

A RENOVATED AND ENNOBLED FRENCH PRESS forms the subject of a well-written though somewhat florid article by M. Alfred Capus, member of the French Academy, in the "Revue Hebdomadaire." After reviewing the important part thus far played by French journalism in the present crisis, the writer says, toward the end: "Despite all the blemishes in its history, the press deserves now our full confidence; in these tragic days it has discovered the extent of its influence on opinion and the importance of its rôle during the war. All the phases of the conflict are reflected in its columns, as are all the emotions, all the hopes, of the French soul. It has become more narrowly entwined in the life of the country than it ever was; it has interpreted the sentiments of France, it has faithfully represented France in action; and this collaboration France can never forget." Strengthened and ennobled, affirms M. Capus, will be the French press that emerges from this national struggle, and finally: "On look-

ing back it will perceive the risks that it once incurred, and how, at certain moments, it came near to forfeiting its good name by industrialism and violence; and how, then, it recovered its balance and acquired morality, culture, and poise. The war of 1914 will prove to have been its supreme test. Far from having foundered, it has taken on an incomparable air of dignity. It has bathed itself anew in its true well-spring, and it has seen of what it was capable when it was defending the cause of the Fatherland. Its rôle during the war will have been the glorious prelude to its rôle after the war, when the country will have to be reconstituted and France set back upon the true course of her history."

. . .

A NEW RUSSIAN GENIUS makes his advent in our western world through a series of translations that have been appearing with increasing frequency during the last few years. "Poet Lore" seems to have been among the first to discover the noteworthy quality of Leonid Andreieff's dramatic compositions, for as long ago as 1907 it printed an English version of "To the Stars," and four years later it admitted to its pages "King Hunger." "Anathema" was published in 1910 by the Macmillan Co., "Savva" and "The Life of Man" by Mr. Mitchell Kennerley in 1914, "Karal" and "The Sabine Women" achieved publicity the same year, as also "Love of One's Neighbor," and the Scribners have this year issued "The Black Maskers," "The Life of Man," and "The Sabine Women." Duplications in the foregoing list indicate different translations, and mark also a notable measure of popularity. In due time this new writer may become even better known to our theatre-goers than to our book-readers. Realism seems to be the characteristic of his earlier plays, as also of the stories he wrote when first essaying authorship as a means of support; but idealism, the stuff that dreams are made of, found a place in his art not long afterward. The tragic intensity of the Russian temperament is not wanting in this writer, whose hard life at one time brought him to the verge of suicide. The fact that he has by turns plied the brush of a portrait-painter and carried the green bag of a lawyer, besides acting at times as private tutor, proves the versatility of his talents and helps to quicken our interest in his many-sided personality.

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RETROSPECTS OF A QUARTERLY REVIEWER agreeably fill some pages of one of our current magazines. Senator Henry Cabot Lodge contributes to "The North American Review" a reminiscent sketch of his early connection

with that periodical when it was wont to appear only four times a year instead of twelve. It was in 1872, he tells us, that he became, to his great pride and delight, its assistant editor, a position that he held until 1876. After contemplating the vicissitudes this centenarian has passed through, he thus concludes his pleasant memories: "Yet 'The North American Review' survives, more frequent in publication than at the outset, but more vigorous than ever. Best of all, after many wanderings and in these days of haste and hurry, the restoration of the qualities which gave it its old position has been found possible, and the criticism of literature and the purely literary articles have returned to its pages, where they were once thought to be fatal to popularity and to sales. To those who are interested in American literature and letters, this is encouraging in a direction where encouragement is much needed, and should be a matter for congratulation to all who care to see serious subjects seriously and ably treated, whose intellectual appetites are not wholly satisfied by pictures, and who would not have literature forgotten in a great periodical review. It is an especial satisfaction to one who, like myself, has a personal affection for our century-old 'Review,' and who cannot even repeat the name without calling up some happy memories from a past which now seems very distant in this fast-moving if not always improving world."

. . .

MARK TWAIN'S CONTRIBUTION TO BELGIAN RELIEF would have been no stinted one had his life been extended into these soul-harrowing times. That with tongue and pen he would have made some pertinent and memorable utterances concerning Belgium's part in recent history, there can be no doubt; nor would other and more substantial evidence of his attitude have been wanting. What he cannot now do in person his literary executor, Mr. Albert Bigelow Paine, has attempted in some small measure to do for him by contributing to the recent auction sale of authors' manuscripts in aid of Belgium an unpublished piece of writing from Mr. Clemens's pen entitled "The New War Scare," written in 1898 and covering twenty-nine pages in the author's handwriting. This sale, instituted at Dr. Rosser Johnson's suggestion, and carried out under the auspices of the Authors' Club in New York, took place on the twentieth of this month at the Anderson Galleries, whose proprietors gave their services, in printing and distributing the catalogue and conducting the sale, as their contribution to the cause, while our Minister at the Hague, himself a member



of the club referred to, took upon himself the distribution of the accruing fund. Long and impressive is the list of authors, American and English, whose manuscripts or other contributions, such as volumes of their works with autograph accompaniments, went to swell this rather remarkable sale. Welcome and considerable as will be the fund placed in Dr. Van Dyke's hands for the relief of suffering, the significance of the event, in its several aspects, is far greater.

THE CHILDREN'S NEED OF SHAKESPEARE as an educative influence in their formative and impressionable years was wisely emphasized by Miss Ellen Terry in a parting utterance as she embarked for England a short time ago. "As for the Germans," she is quoted as saying, "one must acknowledge that they honor Shakespeare in the best of all possible ways, by the frequent performance of his dramas. I wish England and America would do even more, by building a theatre in his honor. You know, in Germany you can hardly go into a city without finding a performance of one of Shakespeare's plays, while here and in England, of late, 'it is a custom more honoured in the breach than the observance.' And don't you know, I feel that this neglect of Shakespeare is akin to a crime. For what about the children who are growing up now? Are they to know nothing of the work of the greatest master of the English stage? Must they go through their lives without the wonderful inspiration that the beauty and poetry of Shakespeare gave those of us who are older and had the opportunity to see his plays in the formative period of our lives? It is the children I am pleading for when I plead for Shakespeare." But it is possible, in the dearth of Shakespeare performances on the stage, for children to catch something of his magic charm from the printed page, from Charles and Mary Lamb's "Tales" if not immediately and in tender years from the plays themselves. One is reminded here of the late Dr. Furness's expression of "measureless content" whenever he heard of young readers being kindled to new zeal for Shakespeare study by any word of his.

AN ADDITION TO THE EPHEMERAL LITERATURE OF THE WAR is promised in the near future in the form of "a real American newspaper," to be published in New York by certain German-American organizations of that city, and striving to be "absolutely impartial, doing full justice to the German cause." A warrant for the attainment of the latter half of this purpose, if not of the first, may be found in the announcement that Professor Münsterberg

will act as head of the publication's advisory board; and another noted scholar and writer of German extraction, Dr. Hugo Schweitzer, an industrial scientist who has written with authority on Germany's economic and industrial condition, will hold the office of president of the publishing association which is to put the new journal into circulation. The number of periodicals which the war has called into being, most of them in Europe, of course, is now beyond counting, as is also the multitude of smaller newspapers and magazines that have been forced by the same agency to suspend publication. The mark of militarism, in its present manifestation, is impressing itself in various unmistakable ways on the world of print, no less than on the world of politics, economics, commerce, agriculture, manufacturing, social intercourse, and in fact nearly every other form of human activity.

A NOTABLE GIFT TO WILLIAMS COLLEGE LIBRARY is reported. The giver is Mr. Alfred C. Chapin, a graduate of the college in the class of 1869, and already known for his gift of Grace Hall, the beautiful auditorium that adorns the campus. This welcome addition to the library is a collection of rare and valuable old books, chief among them being a perfect copy of John Eliot's Indian Bible, a copy concerning which the assertion is made that no other now known to be in existence is in so good a state of preservation. A second folio Shakespeare, likewise in excellent condition: "Poems" by William Cullen Bryant, Cambridge, 1821; first editions of Pope's "Essay on Criticism," Bacon's "Advancement of Learning," Jeremy Taylor's "Liberty of Prophecy," and Milton's "Liberty of Unlicensed Printing"—these are a few of the more important items in the collection. The Bryant volume finds a singularly appropriate resting-place (it is too precious to circulate) within the precincts familiar to the poet in his student days, now more than a century ago. By a fortunate coincidence, though there may be a causative relation in it, the college trustees have just voted an extensive addition to the congested library building, one that will provide much additional shelf room for the growing book-collection.

NEGLECTED CENTENARIES seem to be very much the order of the day in these troubled times. The excellent Anthony Trollope's birth occurred one hundred years ago last month (April 24), but the centennial recurrence of that date caused hardly greater commotion in the world at large than did his first appearance on this mortal scene. Another English nov-



elist of nearly equal fame was the object of similar neglect when his centenary occurred last summer—some weeks, too, before the fatal first of August. Charles Reade is probably better known for a comparatively small amount of good work than Trollope for an unusual number of novels of well-sustained excellence. But neither "The Cloister and the Hearth" nor the Barchester series has proved potent in arousing any considerable centennial enthusiasm over their respective authors. In a few weeks there will fall another and even more important centenary, of a very different character, but for obvious reasons no uniting of the nations in celebration of the event is to be expected, albeit a sort of unpremeditated reproduction of that historic occurrence on the Belgian plain to the south of Brussels, when the eighteenth day of June next comes around, is not beyond the bounds of possibility.

### COMMUNICATIONS.

#### IN PRAISE OF THOMASES.

(To the Editor of THE DIAL.)

Woodrow Wilson's literary reputation, once a liability, is no longer held against him. If he can explicate the Mexican complication, reduce the cost of living through tariff legislation, not only bust some trusts but subject the great offenders to complete combustion, and secure the approval of the trend of events on the Repeal of Canal Tolls Exemption, Regional Banks, and his refusal to bestow his name on his grandson, the nation may even be willing to forget that he once taught in a Methodist college and later, *miserabile dictu*, in a Presbyterian university. But what right-minded Thomases everywhere can never forgive is that he deliberately conceals the source of his literary inspiration; he repudiates his "Thomas."

This is inexplicable from every point of view—except one which hints darkly of early ambitions for power. Europe never had an important King Thomas. There seems to be a shy, sturdy, independent quality in the name which renders it unfit for either a truckling adventurer or a conquering leader. So our President was willing to accept the hereditary benefactions of his name, so potent in literature; but fearful of its political threat, he has not acknowledged it in public.

It may or may not be regarded as worth noting that America has had just two literary presidents, and they were both christened "Thomas." True, Abraham Lincoln committed to posterity some speeches acknowledged the greatest pieces of oratory in the nineteenth century; but he was not primarily a man of letters. Certain other presidents have committed themselves to paper; but they were not and are not even secondarily men of letters. It cannot be seriously questioned that we have had just two literary presidents, Thomas Jefferson and Thomas Woodrow Wilson. (Why they should both be Democrats I do not at this

moment know, though I have no doubt one could in a short time evolve a very good reason.)

Didymus, one of the twelve, the first historical Thomas, and the only one whose Didymic claims have the slightest plausibility, has enjoyed the usual notoriety of the scientific pioneer. But for all that, his doubt has proved of more service to the spread of his Master's good news than has the faith of Peter. The Middle Ages paid him tribute by naming three of its greatest men for him: Thomas Aquinas, scholar, Thomas à Kempis, saint, and Thomas à Becket, soldier-statesman-priest-martyr. What triumvirate of Johns or Williams or Georges in the Middle Ages can compare with these three? Possibly to the extraordinary popularity of the last-named is due the immense harvest of English Thomases that has followed. Do but notice the list, with the particular work or quality of each:

Thomas Occleve — The Regiment of Princes.

Sir Thomas Malory — Morte d'Arthur.

Thomas More — Utopia.

Thomas Nash — Plays.

Thomas Campion — Songs.

Sir Thomas Browne — Religio Medici.

Thomas Hobbes — Leviathan.

Thomas Parnell — Contentment.

Thomas Percy — Reliques.

Thomas Gray — Elegy.

Thomas Chatterton — Rowley Ballads, and a fleeting glimpse of the most startling genius ever known.

Tom Moore — Songs.

Tom Hood — Poems and courage.

Thomas De Quincey — *Suspensa de Profundis*.

Thomas Babington Macaulay — Essays and that cursed boon, the balanced sentence.

Thomas Carlyle — Sartor Resartus, the greatest spiritual dynamic of his century.

Thomas Henry Huxley — Essays and honesty.

Thomas Arnold — Rugby.

Thomas Hardy — The finest novels in English.

Add to this array of services the Summa Theologica of Aquinas, the Imitation of Christ of à Kempis, and the Shrine at Canterbury of à Becket, and I challenge any other name in the scroll to show a commensurable gift to the world.

The poets are not so great; Didymus was not a poet. But what a heaven of prose-men! The nineteenth century, the age of doubt and reconstruction, is very properly the Milky Way for the Thomases. Carlyle and Hardy! There are none to stand above them. America, be it said, shows a difference. Thomas Paine, the keenest of sceptics as well as the staunchest of patriots, and Thomas Jefferson, shrewdly suspected of religious heterodoxy, too strongly favored the original Didymus, and careful American mothers avoided the possibility of contagion. Thomas B. Read, Thomas B. Aldrich, Thomas W. Higginson, and Tom Daly braved the issue, but Woodrow Wilson dodged too late.

A scrutiny of the Blessed is incomplete without a glance at the Damned. (How should one know the Blessed else?) Was there ever a damned Thomas? Was there ever a great villain who bore the name? In this field we feel the lack of a modern Dante. The fact that no Thomas has yet been inducted to the Ananias Club is rather good negative evidence—that is, no one except the President, who has forfeited his right of sanctuary.

is certainly the most charming person that I have ever known. . . . He is just what if one had a son one should have dreamt of his turning out, in mind, manner, conversation, everything." Eleven of her letters to the son and two to the father have escaped the ravages of time, and are included in the volume. Recurrent in Miss Mitford's letters are the names of such celebrities of her time, and more often than not of her personal acquaintance, as the Brownings, Miss Martineau, Henry Chorley, Dean Milman, James T. Fields, George Ticknor, Charles Kingsley, Bishop Wilberforce, Mr. and Mrs. Cobden, Joanna Baillie, Maria Edgeworth, Mrs. Somerville, Leigh Hunt, and many others; so that her correspondence constitutes a sort of early Victorian picture gallery of notables and their manners and customs.

Miss Mitford is not new to the world as a letter-writer, since Chorley's edition of "Letters of Mary Russell Mitford," in two volumes, has been accessible to readers for more than forty years, and L'Estrange's biography of her, in three volumes, contains many of her letters, as does also his later work, "The Friendships of Mary Russell Mitford." Nevertheless it is well to have these characteristic utterances of her later years brought together in convenient and attractive form. They show her at her ripest and best as a letter-writer, and though they cannot be expected to raise her to the rank of a Madame de Sévigné in this department of polite literature, they establish her position, if it be not already fixed, in the company of those friendly and, in no malicious sense, gossipy, and wholly pleasing and entertaining correspondents of whom Edward FitzGerald and his friend Fanny Kemble are among the best examples. Of Miss Mitford's manner in letter-writing she herself has something significant to say in one of her last communications to Boner, wherein she alludes to her fondness for epistolary unrestraint, but seems to credit herself with rather more of formality in her copious letters to her "friend abroad" than is actually discoverable in them, though they are less impulsive than those to Ruskin. She says:

"Mrs. Browning, to whom at one time (that is to say, for many years) I used to write two or three times a week, always preferred those letters, written in a far more complete abandonment than anything I should do in the way of autobiography, to any of my writings. Professor Tom Taylor meant (from the same impression) to have inserted all I would have permitted of my letters in Haydon's correspondence, and John Ruskin, to whom I also write with the same *laissez aller*, professes the same opinion. You, to whom I have chiefly written as a sort of English correspondent to a

friend abroad, can hardly, perhaps, judge of these frequent and habitual epistles where the pen plays any pranks it chooses."

More than once Miss Mitford makes it plain that she heartily dislikes "the trade of authorship," however willingly she may receive the substantial returns that successful writing brings to her not over-plethoric purse. What she thoroughly enjoyed was gardening and social intercourse and hours of uninterrupted reading in the best authors, preferably French, of her own or a little earlier day. In the single month of January, 1806, she appears to have run through fifty-five volumes, and her speed as a reader must have increased with the maturing of her powers. One of her earlier letters to Boner reveals her lack of enthusiasm for the production of books for others to read. This is the vein in which she writes, with considerable untruth as to the number of her literary friends and acquaintances:

"I have to thank you for your most kind letter, and for your verses, which are full of power; and now you must summon all your indulgence and all your faith in the sincerity of my esteem and my goodwill, and allow me to entreat you to find some better literary agent than my poor self. I live in the country, going rarely, if ever, to London, and then to one house only. I have as few literary friends and acquaintances as is well possible, and of the race of Editors and Journalists I know absolutely nothing. Then if I write to proprietors of magazines, or newspapers, or periodicals of any sort, requesting them to insert a friend's poem, the reply is sure to be that they overflow with poetry, but that they want a prose story from me, and most likely they trump up a story of some previous application, and *dun* with as much authority as if I really owed them the article, and they had paid for it. Now all this is not only supremely disagreeable to me, but makes me a most ineffective and useless mediator for you. You should have a man upon the spot for those things, and not an old woman at a distance, hating the trade of authorship, and keeping as much aloof as possible from all its *tracasseries*."

One extract from the Ruskin correspondence must now be given, and it will show the intimacy, the warmth of affection, and the height of admiration, with which she was wont to address him.

"If I love you all — father, mother, and son — so much better than I seem to have a right to do, calculating only our personal intercourse, and that only with one, remember, dear friends, that it is your own fault. Recollect that for a dozen years or more there has been no benefit so large that you have not conferred it — no attention so little as to be omitted by either. Then to say nothing of books fuller of high and noble thoughts than any that have appeared since the great age of English thinkers over which Milton and Jeremy Taylor

shed their light, and to which Cowley and Izaak Walton lent their sweetness, I have received from both father and son such letters as could only be written by men whose minds and whose lives were filled with kindness and purity and holiness. Yes! I have all the right to love you that such knowledge and an ardent gratitude can give—and you will pardon an intrusion that springs from such a source."

More of the heart than of the head do we have in such letters as this to Ruskin; but both the heart and the head are shown, in the letters as a whole, to be those of a noble and loving woman, a woman unusually endowed both mentally and morally, and one worthy of the wide circle of distinguished friends who delighted to respond to an invitation to the little cottage at Three Mile Cross. The collection of letters telling so pleasantly and informally the story of the writer's closing years, and appropriately illustrated with portraits and views, is a notable contribution to early Victorian literary history.

PERCY F. BICKNELL.

#### THE EPIC OF FRENCH EXPLORATION IN AMERICA.\*

It is seldom that there appears a book on just the plan and with the distinctive character of Mr. John Finley's "The French in the Heart of America." In this country we are not now given to the production of historical works pitched in a key of high eloquence, and persistently maintained at that pitch. The Parkmans and the Bancrofts yield place to the McMasters and the Schoulers; oratorical passion surrenders to impassive literal exactitude. But in the case of the present work, we have a distinct reversion to the older type: Mr. Finley confessedly takes for his model the "Homeric Parkman." The "Epilogue" to this book is actually an essay on "Francis Parkman: The Historian of France in the New World."

The first quality of Mr. Finley's work, then, is the quality of spoken eloquence,—the subtle factitiousness which somehow seems to inhere in the production designed primarily to be heard, rather than read. It must, however, be pointed out that the eloquence here is not the eloquence of Parkman; it is really the eloquence of Finley. And we may well believe that these speeches, here appearing as chapter divisions, were heard by attentive and fascinated ears—"in the Amphithéâtre Richelieu of the Sorbonne, in Paris, and in Lille, Nancy, Lyons, Grenoble, Montpellier, Toulouse, Bordeaux,

Poitiers, Rennes, and Caen." Despite the strain which comes from listening to one who habitually speaks in oratorical tones, one feels that the first half of this book is best treated that way; the last half suffers disproportionately. It is not history that the author writes: he has little sense for real continuity and minor detail, the massing of which is so often indispensable for the creation of true historical perspective. He paints with a brush of massive dimensions; the canvas he covers with heroic figures, having length but little breadth or depth. Two qualities, deserving of singular commendation, in this impressionistic personal journal, are these: the author's individual passion for sensing origins through personal examination at the source; and his constitutional devotion to the world of out-of-doors and the sport of exercise, which has carried him, on foot, over the grand routes of the French explorers, the sinuous courses of the forgotten portages, the hidden trails of the extinct *coureurs de bois*.

After giving us, with bright tint and broad stroke, the historical background of the labors of those gallant and persevering Frenchmen, and a suggestion of the permanent survivors of that once dominant civilization, the author has attempted the difficult task of showing the birth, growth, and development of present-day America out of that past, and moulded by it. The subject, we realize, is epic; and, true poet in instinct, the author has given it nothing less than the epic treatment. We feel it to be epic, vast—as the vivid pictures pass us in brilliant array: Jacques Cartier in the dim middle vast of the continent; Champlain, at Quebec, heroically struggling for the permanence of his foothold; the pious Maisonneuve at Montreal; the Christian spirits of Le Caron, Brébeuf, and Garnier, suffering peril, hardship, torture, and death, that the heathen may know God; the winning of Marquette to the "Great Water"; and the ultimate triumph of La Salle. The tone of the book may be caught in the following characteristic passage:

"And, seeing and hearing all this again, we have seen a land as large as all Europe emerge from the unknown at the evocation of pioneers of France, who stood all, or nearly all, sooner or later within three or four kilometres of the very place in which I sit writing these words. Cartier gave to the world the St. Lawrence River as far as the Falls of Lachine; Champlain, his Recollect friars and Jesuit priests and heralds of the woods, added the upper lakes; and Marquette, Joliet, La Salle, Tonty, Hennepin, Radisson, Grosseilliers, Iberville, Bienville, Le Soeur, La Harpe, the Verendrye—father and sons—and scores of other Frenchmen, many of forgotten names, added the valley of the

\* THE FRENCH IN THE HEART OF AMERICA. By John Finley. New York: Charles Scribner's Sons.

river of a hundred thousand streams, from where at the east the French creek begins a few miles from Lake Erie to flow toward the Ohio, even to the sources of the Missouri in the snows of the Rockies — 'the most magnificent dwelling-place,' again to recall De Tocqueville, 'prepared by God for man's abode; the valley destined to give the world a field for a new experiment in democracy and to become the heart of America.'

The indifference to exactitude which the book seems to betray is particularly marked in the case of Mr. Finley's allusions to the explorer whose name he bears. As if it were unimpeachable, he quotes the following passage from "The Western World":

"That delightful country [Kentucky] from time immemorial had been the resort of wild beasts and of men only less savage, when in the year 1767 it was visited by John Finley and a few wandering white men from the British colony of North Carolina, allured by the love of hunting and the desire of barter with the Indians. The distance of this country from populous parts of the colonies, almost continuous wars, and the claims of the French had prevented all attempts at exploration."

The author says that "he seized upon this"; but care for accuracy might well have restrained him from being so precipitate. John Finley, the explorer, visited Kentucky as early as 1752, despite the figure given by the untrustworthy and fanciful Filson. On this visit he was assuredly not accompanied by "wandering white men from the British colony of North Carolina." There is documentary evidence to show that John Finley sailed down the Ohio, and later, no doubt, the Mississippi; but we have no means of knowing where he stopped. It is highly probable that he stopped in the land visited fifteen years before, — especially in view of the fact that only two years later he was piloting his comrade-in-arms of the Braddock campaign, Daniel Boone, from the valley of the Yadkin (Holman's Ford) through Cumberland Gap to the heart of Kentucky. It was on this trip, in 1769, that Finley was accompanied by "a few wandering white men from the British colony of North Carolina." These white men, five of them, with Finley as guide making the sixth, were not mere purposeless wanderers into a trackless wilderness. They were sent on their journey of exploration by Colonel Richard Henderson, colonial judge, in behalf of the famous land company afterwards entitled the Transylvania Company.

The absence of illustrations is a source of great regret. The interest of the original articles in "Scribner's Magazine" was wonderfully enhanced by an admirably chosen collection of pictures. A limited edition, with illustrations, should certainly be published.

ARCHIBALD HENDERSON.

#### WILLIAM II. OF GERMANY.\*

Ernest Renan a short time before his death expressed regret that he should not live to see the unfolding of the multiform personality of William II., then the "young Kaiser." In the last quarter of a century we have been privileged to behold what Renan has missed. Considered as a spectacle of life it has been worth while. Emperor William has been the most influential, the most discussed, and in some ways the most interesting character in the world. This interest is of course due in great part to his position, but it is also to a considerable extent inherent in his personality. Until the record is closed any judgment passed upon him must necessarily be provisional. As matters stand now, consistency is the last quality that can be attributed to him. There are contradictions in his character and career that cannot be resolved, — high seriousness of purpose coupled with vanity and almost childish love of show, atavistic assertion of divine rights joined to a twentieth century modernity, the attitudes of a war-lord glorying in the "mailed fist" and "shining armor" (his own phrases) along with the pose of the sovereign "who kept the peace of Europe." The one thing which may be asserted of him without qualification is that he has always developed his restless activity in the public gaze. Unlike his royal cousin, George of England, he is a monarch in love with his job. His speeches, of which he has delivered upwards of a thousand, for the most part on military occasions, are in themselves evidence enough of his superabundant vitality and his determination to assert his own views, while the clear, terse, and at times eloquent style of these utterances testifies to an awakened intelligence and a sense of form, whatever one's verdict on the substance may be.

Any attempt to read the riddle of the Kaiser's character without some historical guide is bound to be hopeless. As evidence we may take the little volume, "My Ideas and Ideals," in which several hundred utterances of the Kaiser are juxtaposed roughly according to subject, but without context or explanation and apparently also without chronological order. The result is simply bewildering, and leads nowhere. Professor Christian Gauss of

\* MY IDEAS AND IDEALS. Words of Kaiser Wilhelm II. Boston: John W. Luce & Co.

THE GERMAN EMPEROR AS SHOWN IN HIS PUBLIC UTTERANCES. By Christian Gauss. With portrait. New York: Charles Scribner's Sons.

THE KAISER. A Book about the Most Interesting Man in Europe. By Asa Don Dickinson. Illustrated. New York: Doubleday, Page & Co.

THE KAISER, 1869-1914. By Stanley Shaw. New edition. New York: The Macmillan Co.

MEMOIRS OF THE KAISER'S COURT. By Anne Topham. Illustrated. New York: Dodd, Mead & Co.

Princeton, on the other hand, has performed a useful service by arranging some of the most striking speeches under various headings, and by giving the setting and the necessary historical background in each case. It is possible by means of his book to follow certain lines of the imperial policy with fairly satisfactory clearness. The compiler's attitude, it should be added, seems to be thoroughly neutral.

The handsome book entitled "The Kaiser" by Mr. Asa Don Dickinson contains numerous illustrations, and the text, though of a sketchy nature, is interspersed with much shrewd comment. A few slight mistakes should be corrected in another edition: the date of the founding of German South West Africa is wrongly given (p. 68), the "Daily Telegraph" interview appears as the "Daily Mail" interview (p. 52), and the "November storm" is stated as occurring in 1909 instead of 1908 (p. 161).

The personal character of the Emperor as it is revealed in his domestic life is sympathetically described in "Memories of the Kaiser's Court" by Miss Anne Topham, who was for some years English governess to the Princess Victoria Louise. Though her sprightly, gossipy book is mainly devoted to the general life of the court, it gives many entertaining glimpses of the Emperor as he appears in his intimate circle,—frank, generous, open-hearted, and with a love of raillery if not a genuine sense of humor. It is also an ultra-masculine figure, after the German fashion, that is shown here. The following observation of the author deserves to be quoted because it discloses something characteristic: "He can explain everything to everybody; but there is one exception—the suffragettes. He has never been able to explain them. They baffle him entirely. At first he thought they were just disappointed spinsters, but in view of the number of married women in their ranks he was obliged to abandon this idea. Since then he has been groping in vain after a satisfactory solution. . . It is of no use to explain to His Majesty the difference between militant and non-militant suffragists. . . 'Women should stay at home and look after their children,' is his last word on the subject."

But indeed, as Miss Topham remarks, the Emperor has for English politics—as apart from English life, which he loves—a perplexed and irritated wonderment and contempt.

The ablest discussion of the Emperor's policies and the results they have achieved is to be found in the volume by Dr. Stanley Shaw of Trinity College, Dublin. This short book was written before the war, and can certainly not be accused of an unfavorable bias. Unfortunately a new chapter "by another hand,"

which has been added since the outbreak of hostilities, is much inferior in both ability and temper. Dr. Shaw has built his book mainly out of the recorded deeds and utterances of William II., but he has buttressed it liberally from the memoirs of Bismarck, Hohenlohe, and Bülow. Doubtless the historian of the future will have to use much further material; for the present these sources must suffice.

In order to explain the persistent enigma of the Emperor's personality and career, must we have recourse to the rather desperate hypothesis of paranoia, or of some kindred mental derangement? Some alienists have pointed out as evidence his over-weening self-esteem, his belief in his divine mission, his impulsiveness and incalculability, noting at the same time that certain physical stigmata are not lacking. That is also the burden of a recent poem by Verhaeren, who sees in the devastation of Belgium the work of a madman. Let us attempt a simpler and more natural explanation. Much will be made clear if we assume that the Kaiser is compounded of two natures, one modern and materialistic, the other mediæval and idealistic. William II. is modern only as far as the external world and the things of the senses are concerned. As a child of his time he has appreciated from the outset the fact that he is cast in an age of commerce and industry, of rapid transit and invention. He has gloried in the marvellous expansion of Germany's trade, in her triumphant industrial progress, in the formidable growth of army and navy. This is the William who has practised *Machtpolitik*, cultivated the Krupps, and extolled Count Zeppelin as the greatest German of the twentieth century. But in the things of the intellect and the spirit, in ideas and ideals, he is faithful to his inheritance, and remains a romanticist and even a mediævalist. This is pre-eminently true of his religion, the sincerity of which seems beyond cavil. He looks upon himself almost as a high priest; the name of God is constantly upon his lips,—recently, because of the incongruous circumstances, to a positively offensive degree. But his God is "our great Ally," a German tribal deity, a sort of magnified and non-natural Hohenzollern. Of that modern Christianity which finds its highest expression in the Sermon on the Mount he has little appreciation, even though in a memorable speech he has referred to Jesus as "the most personal of all personalities." As in religion, so too in politics he has missed the spirit of the age, and his total failure even to comprehend the meaning of democracy will, unless the wheel of time is somehow miraculously reversed, indubitably

wreck his ultimate reputation as a statesman. The claim to divine right, which was for a time regarded as an exuberant touch of youthful rhetoric, was unequivocally repeated at Königsberg in 1910, and, according to current reports, was even more glaringly asserted at the outbreak of the present war. All this is not to say that he has been without solicitude for the common people. But he has never advanced a particle beyond the paternalistic conception of a government from the top down, handing out favors with disciplinary care to a docile and unambitious proletariat. "Leave the Socialists to me," he said to Bismarck very early in his reign, and attempted to win them by kindly admonitions. When they refused to respond to blandishments, he became exasperated and denounced them as traitors and enemies of religion. The result of this mingling of conciliation and abuse has been the growth of the Social-Democratic vote to the portentous total of four and a quarter millions. A similar lack of understanding has marked the imperial treatment of Alsatians and Poles in their struggle for autonomy. That aspiration for liberty which is so irrepressible in the modern breast finds but scant recognition in the constitution of Germany, and none at all from William II.

In like manner he has failed to appreciate the modern spirit in literature and the arts. Writers like Ganghofer and the egregious Lauff have been taken to his bosom, while Hauptmann has been neglected or snubbed. The mortuary Siegesallee in Berlin represents what his patronage of sculpture has evoked.

Since the Kaiser dropped the old pilot in 1890, he has virtually been his own chancellor. The government has followed the lines of policy laid down by him. At most a more forceful chancellor like Bülow ventured once or twice to check his imperial master, but generally his ministers have been as acquiescent as the dull and pedantic Bethmann-Hollweg. It may be profitable to inquire for a moment whither the "new course" has led Germany. Bismarck's policy had been purely continental, and had aimed at making Germany secure and dominant in Europe. The policy of Germany under the Kaiser's personal rule has been, briefly, to establish a new world-power. Viewed from almost any angle, the result is not brilliant. It is an unescapable fact that whereas in 1890 Germany had only one enemy in Europe—France, in July of 1914 she could count upon only one sure friend—Austria. Beyond a doubt, indiscretions like the Kruger telegram and hob-nailed diplomacy such as precipitated the two Morocco crises account for much of this estrangement. But the out-

come was really almost inevitable. It is Germany's tragedy to have entered late into the race for empire and to have found the earth pre-empted. The alternative to reaching out and running foul of her neighbors would have been to cultivate contentment at home. Which was the part of wisdom? In view of the present cataclysm, from which Germany can at best only emerge with even honors, the answer is scarcely doubtful.

There remains the most interesting question of all. The Kaiser won the admiration of the pacifists because of the indisputable fact that for twenty-six years he kept the peace of Europe, often against strong pressure from within, and frequently proclaimed that to be his unswerving aim. But, up to the summer of 1914, did the net influence of William II. make for peace or war? It is here, as Mr. Dickinson points out, that the small cool voice of common-sense reasserts itself. During those years the Kaiser was sponsor for the navy, he was supreme representative of the army, in whose uniforms he almost invariably appeared and whose dominance within Germany he constantly maintained; he was the author of the most famous winged words of militarism, and the living embodiment of the doctrine *si vis pacem, para bellum*, the sophistry of which now seems manifest to everybody. Such is the Hohenzollern tradition; the fighting spirit was in his blood, even though for prudential reasons he long refrained from war. When we come to the present crisis, matters appear even worse. The issue of Europe's peace or war lay in his hands last July, and deliberately or reluctantly he chose war. A hint from him would have restrained his Austrian ally, a nod would have brought about the conference which Sir Edward Grey suggested,—and he could have had it virtually on his own conditions of time and place, and hence without loss of dignity. Taking advantage of a favorable international conjuncture, he insisted upon pushing through his Balkan programme at all hazards; and so precipitately did his government press matters, so heedless was it of ordinary diplomatic maneuvering, that it cannot now even make a decent pretence of having tried to avoid war. It may be, as Mr. Andrew Carnegie, Dr. David Starr Jordan, and other pacifists have surmised, that when the Kaiser returned from Norway last July matters had already got almost beyond control and that in the end his hand was virtually forced by the military clique. Or it may be that he himself had gradually been won over to the view that war was inevitable and now realized that the opportune moment for Germany had finally come. This is the

view elaborated in the French Yellow Papers, and recently reaffirmed by Lord Haldane. Proof is lacking at present, but some color of plausibility is lent by such considerations as the popular resentment in Germany against the government for its humiliating backdown in 1911, the taunts of the nationalistic press, the stings of that gadfly among German journalists, Maximilian Harden, and most of all the ever-present pressure from the chiefs of the General Staff by whom the Kaiser is constantly surrounded. But in either case the difference of responsibility is only one of degree. William II. will go down in history as the aggressor in the greatest war the world has ever seen. Yet, barring a supreme disaster, it is hardly likely that he will have many pangs of remorse. A chronic optimist by temperament, panoplied in his sense of divine guidance, he has always been proof against self-reproach. Scapegoats will be found,—there are signs already that certain men are predestined victims. Chastened in mood the Emperor may be, and probably the soul-solitude brought by advancing years will increase upon him greatly; but, unless he forgoes his nature utterly, he will to the end manifest his tireless activity, ever ready, in the words of one of his favorite poems,

"to fill the unforgiving minute  
With sixty seconds' work of distance run."

W. K. STEWART.

#### THE COSMIC SOUL.\*

Mr. Holt's book on the Cosmic Relations is an attempt to justify the ways of "spirits" to men. The author is, however, under no illusion as to the weight of his evidence, or as to the probability-coefficient attaching to his hypothesis of a Cosmic Soul. "I cannot envy the man," he insists, "who can write on these vague subjects without painfully mistrusting himself." Mr. Holt's method of presentation has left him, he assures us, "absolutely untrammelled by any theory, except what has grown up during the work itself." Hence he claims for his results no finality. "Many of the facts presented are very nebulous, and the guesses are naturally more nebulous still." His hypothesis "admits no affiliation with the famous masses of guesswork which announce themselves as established truth." Consequently, "I don't propose to go to the stake for it, or send anybody else for denying it."

What, then, are the facts which necessitate so apologetically expounded an hypothesis, and

what is that hypothesis? The facts are a mass of reports on "psychic phenomena": telepathy, dreams, levitation, controls, spirits, mediums—and the inevitable and indefatigable Mrs. Piper. Under the challenging captions of "telekinesis," "autokinesis," "psychokinesis," and "telepsychosis," Mr. Holt presents an array of data discouraging in its minuteness. If the 750 pages of "evidence" are meant to convince, compression as well as suppression would have served our author's purpose much more efficaciously.

Mr. Holt, to be sure, is convinced—convinced of Immortality and of a Cosmic Soul. He invites us to examine "a vast mass of profoundly interesting phenomena . . . which cannot be accounted for by any form of telepathy or any cause justified by experience. On the surface, the phenomena are ostensibly caused by human intelligences surviving death. Reject that cause," we are disconsolately warned, "and (*pace* Drs. Tanner and Hall) there is no other in sight." The "whole thing," furthermore, "readily comes under the hypothesis of the Cosmic Soul—of ideas and impressions of all sorts floating about the universe—picked up in all sorts of ways and in all sorts of combinations, and remodeled into all sorts of new combinations." We must, accordingly, posit "back of all phenomena the Cosmic Soul, which is sometimes called God, which generates and includes and manifests and intercommunicates all personalities that are, or have been, or are to be, and which, with them, dies not." Thus Mr. Holt, scientist of the Metapsychical.

When we turn, however, from Mr. Holt's science to his comments and annotations which punctuate the multifold array of "facts,"—to his gentle humor and still gentler skepticism, to his light humanistic by-the-ways on general ethics, sex-morality, and happiness, interspersed with delightful gibes at current convention, not excluding his chatty and personal hints for a latter-day "mediumistically" demonstrated Theodicy,—we are inclined to the belief that we shall discover the major value of the book not in its elucidation of one more hypothetical Universal All-including Soul, not in its pathetic albeit manfully sustained desire to establish the Newer Immortality, but rather in its human, supremely human, quality of "Apologia pro Optimismo Meo."

Optimism—romantic, mystic, rhapsodic—alternates irrepressibly with pagefuls of argumentation. "I cannot remember," writes Mr. Holt, "when I did not have the rudiments [of the Cosmic Consciousness] before great scenery and great music, and it culminated in me ten years before the usual period. . . . It came with

\* ON THE COSMIC RELATIONS. By Henry Holt. In two volumes. Boston: Houghton Mifflin Co.



the blaze of light, but the light was from the natural sunset." And to Mr. Holt, poet of the Cosmic Relations, "the powers of mystery are lovely as well as awful. The mists and mountains and dark shadows opposite me as I write, are both. I do not read their meaning, as I read the meaning of  $a^2 + 2ab + b^2$ , but they lift and expand and deepen the soul as do no meanings that I *can* read; and while they raise the most terrible questions, they answer them with: 'Peace! Wait! Work! Earn the rest that you feel is in Us! All will be well!'"

"Perchance," concedes the less romantic reader, "all *will* be well. Yes, 'tis very pretty rhapsody, but—is it science?" And this same matter-of-fact reader, deeply appreciative as he is of the utter lack of dogmatism on the part of the author in the exposition of his tentative hypothesis, fully recognizing the spirit not only of caution but even of skepticism pervading the work, is still haunted by a suspicion, even a conviction, that not all is well—if not demonstrably with the Universe, at least with the scientific procedure of Mr. Holt. "On seeing the MS. (or rather TS.) of this chapter," Mr. Holt confidently relates, "my friend . . . asks whether . . . I do not, in treating them [certain controls] in a spirit of levity, show less confidence in the . . . controls than I really feel. I wish somebody would tell me how much I really feel. And if he tells me on Sunday, I wish he would tell me again at the end of the week. Sometimes I feel a good deal, and sometimes I don't." This sounds perilously near to Spinoza's apocryphal little speech to his God: "Entre nous, je crois que vous n'existez pas."

Of the precariousness of his position, Mr. Holt is all too well aware; his insistence on the plausibility of his solution of the problems of spiritism and immortality is politeness itself. Lest, however, his scientific humility should seem to overreach itself, he is ever ready with a corrective—an attenuated mysticism; nor is a tinge of satire wanting. "We, in our immeasurable wisdom, don't see how it [immortality] can work—we don't see how a universe that we don't begin to know, which already has genius and beauty and love, and which seems to like to give us all it can—birds, flowers, sunsets, stars, Vermont, the Himalayas, and Grand Canyon; which, most of all, has given us the insatiable soul, can manage to give us immortality. Well! Perhaps we ought not to be grasping—ought to call all we know and have, enough, and be thankful."

A scientist, however, who is so magnanimously hesitant about his science will surely not fail, when hard pressed, to be equally non-belligerent about his romantic Universe and

Cosmic Soul. For, is it not written by Mr. Holt himself: "If in solitude . . . anywhere under the stars, you have not already felt that conception, you will probably find my efforts wasted"?

HENRY M. SHEFFER.

#### THE NEW SPIRIT IN SOUTHERN HISTORICAL WRITING.\*

Of the fifteen essays contained in the Dunning testimonial volume of "Studies in Southern History and Politics" all but two or three have for their subjects some phase of the Civil War and Reconstruction Period and the race question. This is natural, since most of the authors are of southern birth, and nearly every southern historian is primarily interested in the Civil War and the questions which came into being as a result of it.

The general editor of the volume is Professor J. W. Garner of the Department of Political Science in the University of Illinois. He is also the author of the concluding essay, "Southern Politics since the Civil War." Professor Garner's main thesis in this essay is that the agitation of the negro question by political demagogues in the South has been of infinite harm to both races, and hence ought to come to an end. In fact, he is optimistic enough to believe that such agitation is now nearing its close, as the southern people are becoming heartily tired of it. Though one may well agree with this opinion, and hope that the elimination of the race question from southern politics is near at hand, there are those who by no means agree with Professor Garner in thinking that the resulting two-party system is essential to the normal and successful functioning of popular government, and that its absence tends to render the political life of a community stagnant and lacking in vitality. Undoubtedly the South has a number of things the matter with it, but certainly the absence of the two-party system is not one of them.

The two most interesting essays in the volume are those written by Professors Holland Thompson, of the College of the City of New York, and William K. Boyd, of Trinity College, North Carolina. In a sane, unemotional, and scholarly way these two essays deal respectively with "The New South, Economic and Social" and "Some Phases of Educational History in the South since 1865." In a concise but entirely illuminating manner, Professors Thompson and Boyd analyze the various factors that have helped or hindered the progress

\* STUDIES IN SOUTHERN HISTORY AND POLITICS. Inscribed to William Archibald Dunning, Professor of History in Columbia University, by his former pupils. New York: Columbia University Press.



of the South along economic or educational lines. It is indeed refreshing to find at least two young southerners of undoubted talent and ability breaking away from the idea that everything of historical importance in their section concerns itself with the problems arising out of slavery and its overthrow, and devoting themselves to matters of greater present-day importance. In saying this the reviewer does not mean to disparage the other essays in the volume. It is certainly important and indeed necessary, both for the South and for the North, that the history of slavery and the Civil War should be rewritten by southerners trained in historical research as the authors of these essays have been trained. They have approached their subjects not as partisan southerners whose purpose it was to vindicate or defend, but rather with sympathy purged of bias and sectionalism; and in this spirit they have all succeeded in adding something of real scholarship to the body of southern historical literature.

In the opening essay, on "Deportation and Colonization: An Attempted Solution of the Race Problem," Professor W. L. Fleming of Louisiana State University shows that though such a solution of the race problem has been advocated by people as prominent as Jefferson and Lincoln and a great many others since 1770, the scheme has never had any sort of chance to succeed, due mainly to the opposition of white employers of negro labor. Undoubtedly there is a great deal of truth in Professor Fleming's witty remark that "every white man would be glad to have the entire black race deported — except his own laborers."

In "The Literary Movement for Secession," Professor Ulrich B. Phillips of the University of Michigan maintains the thesis that "state rights, while often harped upon, were in the main not an object of devotion for their own sake; but as a means of securing southern rights. State sovereignty was used to give the insignia of legality to a stroke for national independence." Professor Phillips arrives at this conclusion from an exhaustive study of the southern pamphlet literature written during the ten or twelve years preceding secession, and thereby proves to be a fact what was often suspected as having been the case.

Professor J. G. de R. Hamilton of North Carolina University, in "Southern Legislation in Respect to Freedmen, 1865-1866," states comprehensively and fairly for the first time the essence of all the southern "black codes," which, either from ignorance or crass partisanship, have been very much misrepresented and misunderstood. From the southern point of view, but with no attempt to excuse or extenu-

ate obviously unjust and unnecessary restrictions on the liberties of the negroes, Professor Hamilton shows that the legislation in respect to freedmen during the two years following the close of the war was on the whole a sincere, and for the most part, an intelligent attempt to fix the legal and economic status of the four million ex-slaves, who from the very nature of the case were destined to continue for a time at least in a position of actual inferiority to the great body of white people about them. In conclusion, Professor Hamilton expresses the opinion that Blaine, in his "Twenty Years of Congress," and many other writers have either wilfully or ignorantly misrepresented the facts in giving as a reason for the radical reconstruction policy the prior enactment of the "black codes." He thinks that the radical policy had been determined upon before the "black codes" were passed, and consequently its shape was not much affected by these codes. However, by misrepresenting the codes and distorting them before the public as a rebel attempt to reënlave the negroes, the Radicals were thereby enabled to make a great deal of use of them in securing the success of their policy.

The remaining essays of the volume are "The Frontier and Secession" by Professor C. W. Ramsdell, "French Consuls in the Confederate States" by Professor M. L. Bonham, "Judicial Interpretation of the Confederate Constitution" by Professor S. D. Brummer, "Carpet-Baggers in the United States Senate" by Professor C. Mildred Thompson, "Grant's Southern Policy" by Professor E. C. Woolley, "The Federal Enforcement Acts" by Professor W. W. Davis, "Negro Suffrage in the South" by Professor W. R. Smith, "Political Philosophy of John C. Calhoun" by Professor C. E. Merriam, and "Southern Political Theories" by Professor D. Y. Thomas. It is a matter of regret that space does not permit of at least a brief analysis of these essays. Each of them is a distinct contribution to the subject treated, and anyone desiring a scholarly study of any of these subjects will find it in this volume. Those who would understand the new spirit permeating the younger generation of southern historians will do well to read this collection of "Studies in Southern History and Politics." BENJ. B. KENDRICK.

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A new book by E. CE. Somerville and Martin Ross, entitled "In Mr. Knox's Country," will be published by Messrs. Longmans during the summer. It takes us again to the district of South-Western Ireland hunted by the hounds of which Flurry Knox was Master. Some new characters are introduced as well as many old friends.

## RECENT FICTION.\*

Miss Ethel Dell, in "The Keeper of the Door," once more brings us into the companionship of Nick Ratcliffe, whose Indian exploits and rocky road of love held us breathless in "The Way of an Eagle." He is now living in England, a Member of Parliament, held in immense respect for his Indian record. The position of hero in the new story is not, however, reserved for him, but is given to Max Wyndham, a young physician, to whom many of his characteristics are transferred, while his niece and pal, Olga Ratcliffe, provides the book with an adorable heroine. The story is a very long one—made so by the wilderness of small talk which exasperatingly clogs its action—and it is a long time before the narrative gets anywhere. About midway, the scene shifts from England to India, where it remains almost until the end, and where some exciting things happen. Nick is sent by the government to look after the affairs of a rebellious native state, and Olga goes with him. Still, the interest even there is one of personal psychology rather than of objective incident, although there is one episode of a tiger and another of a bomb. Max Wyndham is "the keeper of the door" in a symbolical sense; that is, as a physician he has the power of life and death in his hands, and possesses the secret of a mysterious and potent drug referred to as "the pain-killer," which figures in the plot in a very critical way. Overwrought with grief for a girl-friend threatened with a hideous form of insanity, Olga gives her the relief which is death by an overdose of this medicine, and then falls into a delirious illness which obliterates from her mind all recollection of what has happened. Later, malicious tongues persuade her that her friend's life has been lost through the unprofessional conduct of Max, whereupon she breaks off her engagement with him. The truth is revealed to her when she revisits the scene of the girl's death, and the gap in her memory is suddenly repaired. It is Max who triumphs in the end, although Olga has meanwhile given her heart to his very engaging brother Noel, whose sufferings in her service and eventual disappointment in her loss make a heavy draft upon our sympathies. The novel has an overplus of sentiment, and is spun out to much too great a length, but its interest is cumulative, and it

grows more tense and exciting with every added chapter.

A really ingenious detective story, which does not stretch the long arm of coincidence to a freakish length, and which does not contrive difficulties obviously insurmountable except by impossible devices, offers one of the best forms of entertainment. Such a story, supported by crisp telling and swift dramatic action, is found in Mr. Arthur Stringer's "The Hand of Peril." It tells of the tracking of a gang of counterfeiters and forgers to their secret quarters in Paris, Palermo, New York, and Rome, with their final discomfiture at the hands of a secret service agent of the federal government. The extraordinary success of these rascals is due to the fine artistic faculty of a young woman, whom they have trained from her youth as an expert with the brush, the pen, and the engraving needle. Her forged documents and her plates are so carefully executed that they deceive all but the best qualified of experts, and constitute a grave international peril. She does the work because she is in the power of the arch-scoundrel, who poses as her father, and persuades her that she has been guilty of murder. She is an unwilling but faithful tool of this villainy until she learns how she has been deceived. When Kestner, the secret service man, gets on her trail, he discovers in her a woman to be loved, and in their first encounter she saves his life. After being baffled many times in many parts of the world, Kestner is at last successful in breaking up the gang and in winning the woman. He is a detective of superhuman cunning and resourcefulness, and has one hairbreadth escape after another. The story is one which gives comforting attention to the details which are so apt to be neglected in fiction of this description, and the interest is absorbing.

Mr. Warwick Deeping is an accomplished story-teller, but we could wish that he dealt more with modern life than with the artificial conditions imposed by scenes and actions placed in the remote past. In "Marriage by Conquest," we have no direct time-indications, but we learn, by gradual degrees, and from various suggestions of costume and custom and social manner, that it is a story of the eighteenth century, in which the author has previously shown himself to be very much at home. The scene is Sussex, and the leading characters are three in number. First, there is Stella Shenstone, the widowed chatelaine of Stonehill, young and beautiful, but hardened into cynicism by her experience of men. Then there is her ferocious and unscrupulous wooer, Sir Richard Heron of Rush Heath, who pursues her with insolent arrogance, and makes

\* THE KEEPER OF THE DOOR. By Ethel M. Dell. New York: G. P. Putnam's Sons.

THE HAND OF PERIL. A Novel of Adventure. By Arthur Stringer. New York: The Macmillan Co.

MARRIAGE BY CONQUEST. By Warwick Deeping. New York: McBride, Nast & Co.

DAYBREAK. A Story of the Age of Discovery. By Elizabeth Miller. New York: Charles Scribner's Sons.

himself a terror to all other men who seek her favor. Finally, there is John Flambard of Chevrans, a gentleman by instinct and a scholar by choice, who comes unexpectedly into his English inheritance, and is very much out of place in the society of the loutish Sussex gentry who are his neighbors. He wins the love of the fair Stella, who recovers through his companionship her lost faith in mankind, and he meets the bullying pretensions of his rival with a fine display of moral courage reinforced by thews that make him a formidable antagonist. Sir Richard, who grows more and more loathsome as his character is revealed, is defeated in his machinations, and even the seeming success of his dastardly assault upon the hero is turned to the credit of the latter, when Stella rises magnificently to the occasion, and brings some stinging truths home to those who have abetted the persecution of her lover. The scene in which she confronts the men who have, at the malignant instance of the villain, conspired to compass the humiliation of the hero, is a fine example of vivid dramatic action. The whole story is conceived in the romantic spirit, and is related with both vigor and eloquence.

The story of the Moors in Spain seemed to us the sum of all romance in the days when Washington Irving was a best-seller. Since his time, few romantic writers have ventured to intrude upon the domain which he made his own, and the book called "Daybreak," by Miss Elizabeth Miller (Mrs. Hack) comes to us almost as a novelty. That the glamour of those scenes and days has not faded beyond the power of revivification is made evident by this brilliant romance of the time of Ferdinand and Isabella and of the Genoese whose *idée fixe* opened a new epoch in the world's history. These are the figures that emerge from the throngs that people the narrative, which is immediately concerned with the siege and fall of Granada. The private romance is supplied by the love of Don Beltran Ponce de Leon for a high-born damsel who is Ferdinand's ward, and who, for reasons of state, is to be forced into an unwilling marriage. But love laughs at locksmiths and all other persons who attempt to divert its course, and the close of "Daybreak" finds the lovers escaped from court and convent and Inquisition, the lady a refugee in Tangier, the hero a companion of Columbus on the Santa Maria. A brief final chapter brings them together in the Moorish city, and it is left to be surmised that the only vicissitudes yet in store for them are of the marital description which romantic novelists, as a rule, are prudent enough to avoid.

WILLIAM MORTON PAYNE.

#### NOTES ON NEW NOVELS.

The Baroness von Heyking, who wrote "The Letters Which Never Reached Him," has given a most interesting picture of Prussian domestic and diplomatic life in her newer novel, "Lovers in Exile" (Dutton). After a purely conventional marriage into a typical Junker family, the heroine meets and loves a young man in the ministry of foreign affairs. She has courage enough to divorce her disagreeable husband and marry according to the dictates of her heart. The vengeance of the Junkers follows him in his career; and at last, after he is compelled to bear the burden of an international blunder in what can be quite certainly identified as the Venezuelan incident, he is driven into obscurity. It is a well written story, and one of unusual interest to the many who are studying German national psychology.

For "The Valley of Fear" (Doran) Sir Arthur Conan Doyle has taken the resuscitated Sherlock Holmes and given him a typical murder mystery to solve in the first half of the interesting story. For the latter half, he deals with the Molly Maguire atrocities of the 'seventies, the astute and fearless James McParlan of the Pinkerton detective agency figuring as the hero under an assumed name, the author evidently finding the horrid realities disclosed at the trial of the principals beyond any powers of invention he himself possesses. Indeed, to a generation ignorant of the facts, Dr. Doyle will be thought lacking in plausibility, so steeped in savagery were the Pennsylvania miners implicated and punished.

Old fashioned in the treatment of its characters and its attitude toward life, Mrs. Amelia E. Barr's "The Winning of Lucia" (Appleton) has been written quite evidently for that young person whom we had supposed was shocked out of existence several years ago. A young man "with enough of the devil in him to keep the devil out" loses Lucia to a somewhat mephistophelian nobleman, who turns out to be rather soft after great expectations had been aroused concerning his hardness. After a series of postponements, both of betrothal and marriage, the young man, having amassed a fortune in speculation, marries the fair Lucia, also enriched by the nobleman's selection of her as his heiress. It is a mild and uninjurious story.

"Dr. Syn: A Smuggler Tale of Romney Marsh" (Doubleday) is a rollicking, murderous tale of the early years of the last century, in which the protagonist, an old pirate disguised as a clergyman, matches his wits against those of a King's officer and is eventually worsted. There is nothing distantly resembling a normal human being in the narrative, and there is little done that any normal being thinks could be done. The scene is as strange as the deeds set in it, the whole constituting a thorough-going melodrama of the most sensational sort.

M. Henry Bordeaux's story of "Les Roquevillard" has been ably translated by Mr. Pitts Duffield and given the title of "The Will to Live" (Duffield). It deals with the unity of an ancient family, dishonored by a youthful son of the house; and the

collective grief of the kinsfolk is depicted with fine understanding and vigor. The disgrace comes from an elopement with a married woman, who takes the dowry her elderly doting husband has settled upon her. For revenge the deserted man accuses the youth of the theft. Eventually found not guilty through the father's eloquent plea in court, the whole circle of his relatives are compelled to suffer with him. The book will command both attention and respect.

Quite typically American are the attributes given by Mr. Holworthy Hall to the collegians who figure in his "Pepper" (Century Co.). The hero of the undergraduate episodes at Harvard here recounted is from Chicago, which will perhaps account for his being so successful in making money, both for himself in a moment of necessity and for others in their want. He does not need it, ordinarily speaking, for his father is rich; but he has a wide fertility of resource which wins him the respect of his associates and generally the affection of those whom he so cleverly befriends. It is an entertaining work, bubbling over with the spirit of youth.

As many bewildering incidents as can well be crowded into the pages of a single short book make Mr. John Selborne's "The Thousand Secrets" (Kennerley) rather bewildering reading. It begins with a mysterious murder, almost immediately complicated with international troubles between Great Britain, where the scene is variously laid, and two other nations, pseudonymously named. A puny love affair rather detracts from than adds to the interest of the book, which is written quite frankly for purposes of mere pastime.

#### BRIEFS ON NEW BOOKS.

*International perspective in criticism.*

To the rapidly increasing list of books dealing with what will in due time come to be recognized as a new *genre* in the fine art of literature, an admirable addition has lately been made in Mr. Gustav Pollak's "International Perspective in Criticism" (Dodd). The volume is a well chosen compilation of extracts from Goethe, Grillparzer, Sainte-Beuve, and Lowell dealing with great figures in the literatures of England, France, Germany, Italy, Spain, with the literature of antiquity, with definitions of a "classic," and with philosophy and religion. For the most part these authors are allowed to speak for themselves. But Mr. Pollak has some good things to say about Goethe's international sympathies, Grillparzer's relentless habit of severe self-scrutiny and steadfast belief in a drama of democracy, Sainte-Beuve's alert curiosity and wide-ranging sympathies, and Lowell's admirable reconciliation of what are opposites to the small mind, patriotism and cosmopolitanism. At the close, in a section called "Messages from the Masters," Mr. Pollak points out that in these men the "critical"

faculty seems in no wise to have stunted their "creative" energy. He dwells on their "incessant and passionate endeavour to hold up to their countrymen the great models of foreign literatures, in order to bring home to them the excellence of their own great writers," their steadfast rejection of the "mediocre and ignoble," their "wholesome dread of pedantry" combined with their "steady pursuit of wisdom," their realization of the fact that individual "liberties" mean often collective enslavement, their desire that their own countries should see themselves as others see them and thus rise above "blind chauvinism." The reading of these men fills Mr. Pollak with grave fears that "the restlessness of modern endeavour" in art and all other forms of life "betokens only weakness." As one turns the really liberating pages of this volume one is tempted to make from it many fruitful though perhaps fantastic deductions: that the critic is the most international in spirit among all artists, as the poet has tended to be the most national; that imperialism and national alliances are but crude forms of cosmopolitanism viewed from the wrong side; that Oscar Wilde was, for the moment, wiser than any diplomat when he said that we might well some day refuse to make war on France because of her beautiful prose; that the critic is a truer patriot than the imperialist because the imperialist thinks that his country has a divine wisdom which she must crudely superimpose upon the world, while the critic is so proud of his own country that he despises her limitations and would make her grow rich through the absorption of the best traits of her sister countries, to find herself by losing herself, and to discover that just as there is no real quarrel between egoism and altruism (for the individual must improve the community in order to improve himself, and he cannot improve himself without improving the community) so there is no real contention between the group-individual, nationalism, and cosmopolitanism.

*Fraternal memories.*

Richly gifted in mind and heart was the late Robert Hugh Benson, youngest of the three variously accomplished brothers whose books are widely read on both sides of the Atlantic. Sons of the late Primate of the English Church, and of a mother who seems to have exerted a powerful influence for good over her children, the three brothers could not fail, so soon as their literary gifts had made them known to the larger world, to become objects of interest to that world. Hence the certainty of a general and cordial welcome to the volume entitled "Hugh: Memoirs of a Brother"

(Longmans), by Mr. Arthur Christopher Benson, the eldest of the three. It is an affectionate, graceful, admiring but by no means indiscriminately laudatory tribute to the memory of an interesting and lovable and strongly marked character; and the human quality of the book throughout, its attention to little homely details, its success in making both the boy Hugh and the purposeful man live and breathe before us, will win for it the praise accorded to all biography written with insight and carrying with it the sense of truth to reality. The more formal and detailed account of Monsignor Benson's life and work, especially in his character of priest, will appear later from the hand of his friend and co-religionist, Father C. C. Martindale, S. J. Meanwhile the reader is admitted to some delightful intimacies by the brother who presents this preliminary sketch. One brief passage from the opening chapter, describing the home that Father Benson had acquired for himself in his later years, will make evident the variety of talents he possessed. "Everything in the little domain took shape under his skilful hand and ingenious brain. He made most of the tapestries in the house with his own fingers, working with his friend Mr. Gabriel Pippet, the artist. He carved much of the panelling—he was extraordinarily clever with his hands. He painted many of the pictures which hang on the walls, he catalogued the library; he worked day after day in the garden, weeding, mowing, and planting." Not the least of the book's charms is the striking manner in which it incidentally reveals the extent to which autobiography has entered into Robert Hugh Benson's works of fiction, though this revelation is in no sense a surprise. The final impression of the memoir is of one who high-heartedly and with intense earnestness entered into the tremendous game of life, and played his part nobly and zestfully to the very end. Glad did he live and gladly die, and he laid him down with a will. Of portraits and other illustrations the book has no lack. No more sincere or engrossing piece of writing has come from its author's pen.

*The oldest and most enduring form of music.*

Mr. George P. Upton has done another good service for music in his latest book, "The Song" (McClurg). The subject is an especially interesting one. The spontaneous utterance of the race in music has been chiefly in the song. Among all nations have been found these free expressions of feeling. They have varied in form, in rhythm, in color, with the changing skies under which they have been produced. They have been embodiments of all the emo-

tions which fill the hearts of mankind. They have been the rich and lavish material to which the learned composers have gone for themes which could be worked up into imposing musical structures. They have voiced the hopes, the fears, the aspirations of mankind from the earliest periods. They are to-day as living as they ever were, and they constitute the music which everyone understands and which everyone enjoys. Mr. Upton thus explains the purpose of his book: "In carrying out his scheme the author has confined his selection and classes to song in the English tongue, making little reference to songs of other countries, except in chapters relating to their origin and evolution. He has also sought to trace the various functions of the song, and to attempt to explain why some of the simplest of the old songs live on, generation after generation, as fresh and forceful as when they were written, while so many of the higher and more elaborate musical forms perish or are soon forgotten. In a word, the writer has sought to present the story, the psychology, and mission of the song, the oldest and most enduring form of music." It would be easy, in making such an effort, to become lost in the multiplicity of details and, while being adequately encyclopædic, to fail sadly in keeping up the indubitable interest of the subject. No such disaster has overtaken the present author. Our enjoyment waxes as we proceed, and the value of the book is enhanced by the manner of presentation. Our old favorites appear unshorn of the attraction which they have always possessed. We learn a good deal of the peoples who have here so clearly and unreservedly manifested themselves. We may not entirely give ourselves up to their intense and sanguinary developments of patriotic devotion to the fatherland; but for unhampered immersion in the domestic affections, for the delight in the simple amusements of daily life, for the hymning of the higher experiences, we can have only sympathy and gratitude. The many who love the old songs will assuredly give this book a cordial welcome.

*Studies and satires by Mr. Galsworthy.*

Ten "studies of extravagance" comprise nearly half of Mr. John Galsworthy's latest volume, "The Little Man, and Other Satires" (Scribner). So vividly are they portrayed that the types depicted in these pen-sketches seem to stand forth like so many bronze statues one has come upon unexpectedly out in the open. Whole sentences linger in the mind long after the book is laid aside. For instance, there is the artist who declares that it does not matter whether you have anything to express, so long

as you express it; the young woman who flings open all the doors of life, and is so continually going out and coming in that life has considerable difficulty in catching a glimpse of her at all; the perfect one who had heard of "the people," and, indeed, at times had seen and smelt them; and the superlative whose poet was Blake, whose novelist was Dostoevsky, and whose playwright was Strindberg, for who else was there who had gone outside the range of normal, stupid, rational humanity, and shown the marvellous qualities of the human creature drunk or dreaming? It is given to few artists to reveal the soul with Mr. Galsworthy's penetration, to write with his brilliance. "A Simple Tale," one of the short stories of the volume, contains a weird and unforgettable character, near kin to Mr. Stone of "Fraternity" and the very shadow of old age itself, who thinks himself the Wandering Jew. The title piece is a whimsical satire, having for its characters an Englishman and his wife, an American, a German, the Little Man, and a woman with two bundles and a baby, who are waiting for their train on an Austrian railway platform. The men are trying to find a definition for true heroism. Catastrophe befalls the Little Man, the only one who attempts to put theory into practice; but Fate is at hand to throw in one of her happy endings (she has robbed so many lives of them that she ought to have them to squander), and the curtain falls as the American snaps his kodak on the sobered group. Just what, we begin to wonder, is the significance of all this? Can it be that Mr. Galsworthy is trying to say that it is just as heroic to lug a baby and two bundles for a woman crying in distress, as, let us say, to steer a Zeppelin over —? But we are on forbidden ground. In a warning note the author states expressly that the piece was written in 1913, and has nothing whatever to do, however darkly and deeply, with the Great War.

*The problem  
of sex control.*

The perennial problem of the control of the determination of sex never loses interest, partly because of its relations to the economic interests of the animal breeder and partly by reason of its ever present appeal to parents. The progress of biological inquiry into the structure and behavior of the sex cells, the transmission of hereditary characters from parents to children, and the application of the experimental method to the modification of sexual characters and to the control of sex among animals, have brought to light a great mass of data, much of it obscure in its significance, not a little of it conflicting in character, and

practically all of it suggesting several different conclusions. Out of this confusion some general results are emerging which point the way for further investigation rather than afford generalizations of sweeping import. Dr. L. Doncaster, of King's College, Cambridge, has set forth these results in his "Determination of Sex" (Putnam) in a critical and constructive way, supplementing the data of others by his own interpretations and suggestions. His work is of necessity somewhat technical and highly specialized, though the glossary and the simplicity and clarity of his style will assist the non-technical reader through the mazes of chromosomes, heterozygotes, and gynandromorphs. The topics discussed include the nature and functions of sex, the stage of development at which sex is determined, sex-limited inheritance, the sex ratio, identical twins, secondary sexual characters, the transmission of secondary sexual characters, hermaphroditism, and the determination of sex in man. With regard to the last, the author inclines to the view that, although the problem is far from solution, there is still hope for an ultimate victory.

*Short and  
simple annals  
of the poor.*

Transitory but vivid glimpses of a succession of characters from common life make up the substance of "Eight O'clock and Other Studies" (Macmillan), by Mr. St. John G. Ervine. Humble and to an unobservant eye uninteresting, these representatives of the poorer classes in London, Dublin, County Antrim, and elsewhere, become instinct with meaning in the discerning author's hands; and the lesson, or one of the lessons, that he unobtrusively and undidactically teaches is the pathetic dreariness of life to those unfortunates who have no inner resources of their own, while by implication the richness and wonderfulness of existence to the uncramped soul are made to stand out in glowing relief. Amusing but pitiful is the aspect of the bookseller's assistant encountered by the writer in Kew Gardens and sounded with ludicrous lack of response on various subjects, including books; and when a final desperate appeal was made to his ambition (if he had any), "for the first time a look of yearning came into his eyes, and he stared steadily in front of him for a second or so. 'Yes,' he said, after a little while, 'sometimes I think it would be nice to have two pounds a week certain.'" Equally touching is the spectacle of Mr. Martin, a workingman who has scraped together a competence and retired from the drudgery of daily toil to the tedium of perpetual idleness. To go "for a walk in the Square, and look at the shops," is

the utmost extent of his recreational capabilities. Previous appearance of some of these sketches in such journals as the Manchester "Guardian," the London "Nation," "Sunday Chronicle," "New Statesman," and "Irish Independent" is a sort of guarantee, if one asks for it, of their good quality.

*The civilization of India, China, and Japan.*

It is difficult to foresee what form will be assumed by reports of the fortunate holders of Kahn fellowships as their numbers increase with the passing years. It is appalling to think of their publication, if they once become fixed in type. In fact, we are almost ready to declare that no man should be allowed to go around the world, unless he will bind himself not to publish anything about his trip for five years after he returns. However, the latest report to the Kahn trustees need give no ground for apprehension, inasmuch as it comes from the well known English writer, Mr. G. Lowes Dickinson, who has wisely refrained from describing his journey in detail and has offered instead "some reflections on the general spirit and character of the civilization of India, China, and Japan; and the apparent and probable effects upon these civilizations of contact with the West." His essay, which is divided into three parts and a conclusion, fills less than ninety rather small pages; but every paragraph is thoughtful and suggestive. In fact, the tiny volume contains much more mental pabulum than is to be found in many bulkier productions, and is well worth reading. At the same time we ought to note that it will not offer much that is essentially new to those who are familiar with the author's "Appearances," reviewed at some length in our issue of December 16 last. It is hardly necessary to add that Mr. Dickinson's hand has lost nothing of its cunning, and that the essay is a delightful example of style. (Doubleday, Page & Co.)

*Some romantic chapters in the annals of the sea.*

The old sailing ships which found their finest type at last in American "clippers" have their counterpart in English nautical history in "The Old East Indiamen," to which Lieutenant E. Keble Chatterton, R.N.V.R., devotes an entertaining and fully illustrated volume (Lippincott). Previous works by the same writer attest both his interest and his qualifications; and in his new book he has added a series of chapters to the annals of the sea which needed to be particularized. Beginning with the first operations of the East India Company, after a survey of the voyages and discoveries that made the Company possible,—carrying his tale from the pages

of Hakluyt down into the last century, when the monopoly of the Company was taken from it and the need for maintaining a fleet of ships, most of them well armed against pirates, privateers, and the ships of European enemies, ceased,—he buttresses the late Admiral Mahan's theory of sea power from one cover to another. There was fighting enough in the old days, and on at least one occasion the East Indiamen proved too powerful for a French squadron. Something might have been said about the various flags and ensigns shown in the numerous pictures of these gallant old craft, the more so as facing page 78 is a flag identical with the one flown at Washington's headquarters at Cambridge in 1775, with the Union Jack and thirteen stripes, apparently red and white. The work sadly needs an index.

*The making of modern Germany.*

Professor George M. Priest of Princeton has written a lucid and interesting history of "Germany since 1740" (Ginn), which will doubtless find many readers in the present posture of international affairs. The difficult task of writing an historical narrative where there is, for the most part, no one focal point, is here solved with considerable skill. The slow amalgamation of the scattered and impotent German states into one of the greatest powers in human history may be followed clearly in this book of two hundred pages, from which superfluous facts have been carefully eliminated. The tone of the writer is sympathetic but critical. His detachment becomes especially observable in the latter part of the book, where he has to deal with the amazing commercial and industrial development of Germany which has imparted such a sinister materialistic aspect to life there. The worship of force, a legacy from Bismarck, has been further fostered by this consciousness of economic strength, and has tended to overshadow other elements in the German character. Its fruition is the present war, for which Germany is, in the author's opinion, only proximately to blame, the fundamental guilt being shared, at least to some extent, by the other great powers of Europe. For the general reader, Professor Priest's book is the most commendable account extant of the development of what is just now the most interesting, though not the best beloved, country in the world.

*Among the reptiles.*

The abhorrence which most people instinctively exhibit towards snakes, lizards, and salamanders does not seem to reduce popular interest in these long since decadent groups of the lower



vertebrates. The reptile house at the zoölogical garden is full of attraction, not only because of its potentialities in hair-raising thrills but also because of its varied interests which increase greatly with acquaintance. Mr. E. G. Boulenger's volume entitled "Reptiles and Batrachians" (Dutton) is based upon the author's experience as curator of the famous collection of lower vertebrates in the Zoölogical Gardens of the Zoölogical Society in Regent's Park, London. It gives a general account of the classification of these two groups of animals, with a brief discussion of the more interesting facts of natural history pertaining to the representative reptiles, the crocodiles, alligators, lizards, slowworms, turtles, tortoises, and snakes of the world, and likewise of the amphibians including the frogs, toads, tree-toads, salamanders, and water puppies. It discusses distribution, food and feeding habits, life history, behavior, poison fangs and poisons, and breeding habits, affording a mine of trustworthy information on a wide range of forms. The book deals with leading species from all continents, and includes a considerable number of American species. It is illustrated with one hundred and seventy-six plates, mostly reproductions from original photographs of living animals made by Mr. W. S. Berridge.

*An anthology  
of modern plays.*

Professor Thomas H. Dickinson has made a judicious selection of plays for his anthology of "Chief Contemporary Dramatists" (Houghton). Allowing for the exigencies of copyright, of author's permission in several cases, of accessibility in translation, the dramas included are as nearly representative as any group so arbitrarily chosen could possibly be. By a somewhat daring and curious turn of logic, the editor explains that Ibsen was omitted because he is too much the pioneer of the contemporary movement, too fully its source and exemplar. The omission of representative plays by Shaw and Barrie is enforced. English drama is represented by Wilde, Pinero, Jones, Galsworthy, and Barker; Irish by Yeats, Synge, and Lady Gregory; American by Fitch, Moody, Thomas, and MacKaye; Norwegian by Björnson, Swedish by Strindberg, and Russian by Tchekhov; German by Hauptmann and Sudermann; and French and Belgian by Brieux, Hervieu, and Maeterlinck. Serious plays predominate; but the editor forestalls any criticism on this point by suggesting that it is not his fault but the fault of the age. The volume is carefully edited in detail; its notes are concise; its bibliographies are brief but adequate. That it will prove an

indispensable handbook for students of the modern drama, goes without saying. An anthology of this kind is in itself so much a pioneer, so much an innovation, and it contains so much that is admirable, that to quarrel with its contents were like holding a grudge against the gods for having led us out into the open road, where we expected only a path.

#### BRIEFER MENTION.

We are glad to note that Mr. Robert Frost's volume of verse, "North of Boston," the English edition of which we reviewed in our issue of Oct. 1 last, has been published in this country by Messrs. Henry Holt & Co. An American edition of Mr. Frost's first volume, "A Boy's Will," is also issued at the same time by the same publishers.

Interest in the West, in this year of the exposition, is not limited to California. Those who plan to visit America's only "geyser land" and desire a complete historical and descriptive guide to the region, will find what they seek in General Hiram M. Chittenden's "The Yellowstone National Park" (Stewart & Kidd Co.), now revised and enlarged and brought thoroughly up to date.

New revised editions, in both instances the third, of Mr. Hubert Howe Bancroft's "The New Pacific" and "Retrospection" have recently been published by the Bancroft Co. The interest of the veteran Californian in men and institutions and problems of the day remains undiminished, and his comments are no less fearless or illuminating than of old. The two volumes are issued together in a box.

A textbook on advertising that deals with the economic, psychological, and physical factors of the subject, as well as principles of artistic arrangement and composition in the preparation of "copy," has been prepared by Messrs. Harry Tipper, Harry L. Hollingworth, George Burton Hotchkiss, and Frank Alvah Parsons, each one of whom is qualified by experience and training for his task and is an expert in his field. A distinctive feature of the volume is the outline of an advertising campaign in actual operation. Elaborate illustrations of successful display advertising are included. (New York: The Ronald Press Co.)

A second edition of "Routledge's New English Dictionary of the English Language," edited by Mr. Cecil Weatherley, has been issued by Messrs. Dutton. Some of its features are: condensation secured through judicious grouping of derivatives with the vocabulary word, which has resulted in the elimination of unnecessary definitions; the inclusion of all the principal new terms in the sciences and the applied and fine arts, of modern colloquial slang both English and American, and of idiomatic words with their usages; and the ready use for sources of the "Encyclopædia Britannica" and such dictionaries as the "Oxford English," the "Century," and the latest edition of Webster's "International." Convenient in size, and clear in typography, the volume forms a most desirable reference book for the desk or library.



## NOTES.

Mrs. Josephine Daskam Bacon's new novel, "Open Market," will be issued immediately by Messrs. Appleton.

Sir Gilbert Parker's forthcoming novel, which will be published in the autumn, will be entitled "The Money Master."

Mr. Ford Madox Hueffer's book on the war, "When Blood Is Their Argument," will be published in this country by Messrs. Doran.

General Joffre's only book, "My March to Timbuctoo," has been translated and an English edition will be issued immediately by Messrs. Stokes.

The third volume of "The Standard Cyclopedia of Horticulture," edited by Mr. L. H. Bailey, is ready for immediate issue by the Macmillan Co.

Mrs. Mary Hastings Bradley's story of war and love, "The Splendid Chance," is announced by Messrs. Appleton for issue before the end of the month.

We are sorry to report that it has been found necessary to discontinue the publication of the "Harvard Architectural Quarterly," two complete volumes of which have been issued.

Mr. B. Russell Herts, author of "Depreciations," has prepared a volume on "The Decoration and Furnishing of Apartments," which Messrs. Putnam have in train for publication in June.

A volume entitled "An Eye Witness's Narrative of the War" will be published immediately by Messrs. Longmans, Green & Co. It is described as a commentary on the operations and achievements of the British Expeditionary Force.

There will be published at once in England a book of "Memorials of Mgr. Benson," by Blanche Warre Cornish, Shane Leslie, and others of his friends. It is to be issued uniformly with Mgr. Benson's volume of collected poems.

A new collection of poems by Mr. G. K. Chesterton is soon to be published. This book will contain war poems, including "Lepanto"; love poems; religious poems; ballades; and a section of "Rhymes for the Times," serious and gay.

Into a volume entitled "A German-American's Confession of Faith," Professor Kuno Francke has gathered the papers he has written and the addresses he has delivered upon the great war and its problems. It will be published at once by Mr. B. W. Huebsch.

The first three volumes in the "Mind and Health Series," to be published shortly, are "Human Motives," by Professor James Jackson Putnam; "The Meaning of Dreams," by Dr. Isador H. Coriat; and "Sleep and Sleeplessness," by Mr. H. Addington Bruce.

Mrs. Rosa Newmarch, author of a recent book on "The Russian Opera," will have a companion volume ready next month on "The Russian Arts," the main object of which is to show how the soul of the people is revealed not only in their literature and music, but also in their iconography, modern painting, sculpture, architecture, and ornamentation.

"German Philosophy and Politics," by Professor John Dewey, traces for the unprofessional reader the development of classical German philosophy from Kant to Hegel. The volume will be issued immediately by Messrs. Holt, who will also publish next month a new one-volume edition, revised, of Mr. L. T. Hobhouse's book, "Morals in Evolution."

Among forthcoming books from the Oxford University Press will be "Some Love Songs of Petrarch," translated and annotated by Dr. W. D. Foulke, who has also contributed a lengthy memoir of the poet by way of introduction. Only a portion of the *canzoniere* is included, Dr. Foulke having omitted all which did not seem to him to represent Petrarch at his best.

Three new volumes are in preparation for the "Quest Series," edited by Mr. G. R. S. Mead and published by the Macmillan Co. They are "The Ethical and Social Significance of Personality" by Professor William Brown, "Catholic Mysticism" by Baron Friedrich Von Hugel, and "The Interpretation of Nature from Aristotle to Bergson" by Professor J. Arthur Thomson.

Mr. A. P. Goudy, Lecturer in Russian in the University of Cambridge, and Mr. E. Bullough, of Gonville and Caius College, are editing for the Cambridge University Press a series of Russian texts, each volume to consist of about 750 pages, with notes and vocabulary. The first three volumes of the series will be Pushkin's "Godunov," Tolstoy's "Sevastopol," and Dostoevsky's "Poor People."

A second series of studies of "French Novelists of To-day," by Miss Winifred Stephens, is soon to appear. An introduction will deal with the French novel on the eve of the war, and the change that has come over the life and literature of France during the last twenty years. Separate chapters are devoted to Marcelle Tinayre, Romain Rolland, Jean Tharaud, Jérôme Tharaud, René Boylesve, Pierre Mille, and Jean Aicard. As in the earlier series, the bibliographies at the beginning of the studies are not restricted to works of fiction.

An edition of Henry Vaughan's poems, to be published shortly by the Oxford University Press, will contain as an appendix eleven of Vaughan's letters which have been recently discovered. They were written to John Aubrey and Anthony Wood, and they add something to our knowledge of a poet about whose biography less has hitherto been known than about any of the other Caroline or Jacobean poets of his rank. Mr. L. C. Martin, who edits the volume, has also made the first authentic collation of the text of the poems.

Edward Cook, a prominent member of the old-time publishing fraternity of Chicago, died on the 20th inst., at his home in Oak Park, Illinois. Mr. Cook came to Chicago in 1860. He was one of the organizers of the publishing house of Ivison, Blakeman & Taylor, which later became part of the American Book Company. For several years he was a partner in the publishing firm of Jansen, McClurg & Co., later A. C. McClurg & Co. He was a prominent member of the Masonic order,

and wrote much of the Masonic law for Masons of Illinois. He was a trustee of Scoville Institute of Oak Park, and a member of the Sons of the American Revolution.

A recent announcement of the Doves Press contains the following: "The Great War has not been 'forgotten' or 'forgiven,' nor is it even finished. But the first shock, which seemed to obliterate both Past and Future and to engulf all in one foul triumph of hate, is over, and both Past and Future re-emerge and re-assume their reign despite the 'inscrutable horror' of to-day. With this larger outlook Mr. Cobden-Sanderson returns to his first intention before the war, and will in the immediate future print and publish the 'Lieder, Gedichte, and Balladen' of Germany's supreme poet, Goethe, in honour of Germany's better past and in hope of Germany's still greater future when she shall have sloughed off the hate which, to-day, bedarkens both her and our Welt-Ansicht and World-Vision."

A minor effect of the war has been the marked awakening of interest in Russian literature evidenced by English readers. As one result of this, an attempt is being made by Messrs. Hodder & Stoughton, in a series of "Great Russian Fiction," to cover the whole range of Russian imaginative literature in a library of uniform volumes at a popular price. The following works will be ready immediately: "The Captain's Daughter and Other Tales," by Pushkin; "On the Eve," by Turgenev; "The Heart of a Russian," by Lemontov; "Little Angel," by Andreiev; "In Honour's Name," by Kuprin; and two of Gorky's works—"Comrades" and "Chelkash." It is hoped to include among the later volumes some novels and stories by Chekhov, Dostoevsky, Gogol, Gontcharov, Korolenko, and others.

One year of the Index Office, a corporation not for pecuniary profit, organized early in 1914 "as a reference bureau and intermediary between libraries and the public, to perform, for a moderate charge, such services as libraries are not prepared to perform, namely, to index, compile, abstract, and translate such literary material as investigators need to have prepared for their use," seems to have demonstrated the usefulness of that institution, which at the outset was favorably noticed in these columns. In the initial number of its "Reference Bulletin," lately issued, it gives some details of its first year's activities. Medical students and physicians have apparently been its chief patrons, and they have called for a number of bibliographies and abstracts on subjects interesting to them. It announces its intention to publish "Dementia Precox Studies" and occasional bibliographies on the subject by Dr. Bayard Holmes. Bibliographical indexes and references fill six of the Bulletin's eight pages.

In a recent issue of THE DIAL we noted the fact that the quarterly of Oriental study, "Le Muséon," long published by the University of Louvain, would be carried on by the Cambridge University Press of England. The American agency for the publication, as we now learn, has just been undertaken by the University of Chicago Press. Over two hundred pages of material for the third and fourth

numbers of "Le Muséon" for 1914 are supposed to have been lost in the fire which destroyed the offices of the Belgian publisher in the early days of August; and one of the collaborators on the last number of the journal was taken prisoner in the war and died in a hospital. All supporters of Oriental studies will be glad to know that the first issue of this journal for 1915 will soon be published, with contributions from many well-known continental and English scholars; and interest in a review published under such unusual circumstances is confidently expected to be shown by American scholars especially interested in these fields of research.

One of the most striking and unaccountable instances of popular neglect of a brilliant writer is to be found in the case of Walter Bagehot. In the face of this neglect it is a bold, though a most commendable, enterprise to project a complete edition of Bagehot's writings. Such an edition, in ten volumes, edited by Bagehot's sister-in-law, Mrs. Russell Barrington, will be published next month by Messrs. Longmans. Much important matter is now reprinted for the first time, including the first two articles by Bagehot which appeared in "The Prospective Review" in 1848, various pamphlets on political economy, a series of essays written in early youth, and a volume of selected papers from "The Economist," "The Saturday Review," and "The Spectator." The first volume of the new edition will include the memoir by Bagehot's lifelong friend, Richard Holt Hutton, originally published in "The Fortnightly Review" and later reprinted as a preface to Volume I. of Bagehot's "Literary Studies," together with the second memoir by the same writer, contributed to the "Dictionary of National Biography." Mrs. Russell Barrington's memoir, which appeared a year ago, completes the series as Volume X.

#### LIST OF NEW BOOKS.

[The following list, containing 113 titles, includes books received by THE DIAL since its last issue.]

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## A BULL IN THE EDUCATIONAL CHINA-SHOP.

There lies heavily upon our table a pamphlet in a neutral gray cover, containing nearly a thousand pages—most of them in fine print,—and bearing the innocuous title: "Report upon the Survey of the University of Wisconsin." This is not an ordinary official document; it is a most extraordinary one. May it long remain unique! Democratic etiquette requires that public linen shall be washed in public. However decorous the arrangement of the clothes on the line, the *tout ensemble* is not inspiring. A considerable part of the "Survey" relates to matters of University housekeeping,—methods, accounts, forms, appliances, machinery, statistics; all this is no concern of ours. The officials responsible for the undertaking are "the State Board of Public Affairs," composed of the Governor and other prominent citizens. Their concise report is a proper statement of the university's policy, record, and management; it is sporadically critical, but sane in criticism and commendation. The facts speak adequately, and reflect the usual wisdom interspersed with myopic vision that makes educational history in this overgrown country of ours. The massive bulk of the volume is the work of one William H. Allen, Ph.D., the official surveyor. The manner in which his inquisitorial task is accomplished necessitates a copious complement of commentaries by various members of the Faculty of the surveyed university. The function of these commentaries is to set forth the versatile fallacies and to correct the comprehensive distortions with which the "Allen" report is saturated. Thus denatured, the document to the discerning becomes inoffensive by becoming ridiculous; and yet it remains a tragedy in effect, a farce in execution.

When Dr. Allen's methods are vivisected by shrewd and patient diagnosticians (whose services at the least deserve a national monument) their barrenness is pitiable. A list of thirty-seven things which the dean of the graduate school of the much lauded University of Wisconsin is *not expected to do*, is gravely cited as a comprehensive arraignment of the

incompetence and negligence of that officer, "without evidence being presented that it is desirable or practicable to do any one of the thirty-seven things." Had the dean actually subscribed to these thirty-seven articles, it would have been adequate cause in the minds of many to invite his resignation; and it is fairly probable that had he been thus guilty, these same "facts" of commission might have been cited by another "Dr. Allen" as evidence of the manner in which the dean wastes his time. The justly despairing commentator resorts to the deadly parallel: "Using the method of Dr. Allen, it might be said: (a) No attempt has been made to determine the average size of shoes worn by professors"; or the relation of the color of their hair to "efficiency of instruction," or of the color of their eyes to "efficiency in research,"—or other deadly sins of omission more than seven times seven. Under such irritation, sooner or later, even the academic spirit rebels. On page 197 we reach the verdict: "To resort, for once, to the vernacular, this is rot." More soberly expressed: "No statement of facts and no conclusion or recommendation of Dr. Allen can be accepted without verification." "The intellectual life and the life of the spirit are to Dr. Allen what a symphony is to the deaf-mute or a sunset to the blind." "The survey of the graduate school has been mainly directed to its clothes rather than to the living being beneath the clothes." Mis-statement, mis-quotation, garbled reports, direct untruthfulness, insinuations, unwarranted implications, ignorant interpretations, mechanical manipulation of statistics, are all charged against Dr. Allen; and with a ruthless frankness, scathing in its charitable reserve, are proved to the hilt. Even in the handling of the naked sabre of statistics, the hand that wields the weapon receives the wound. "If Dr. Allen's computations are correct, more than 90 % of the teaching of the college costs less than 42 % of the salaries," a *reductio ad absurdum*. In fact, so ignorant is Dr. Allen of the meaning of numbers that he converts a cold statistical statement that class-markings follow the law of distribution of averages into a deliberate intention on the part of the instructor to repress talent.

But enough of this superfluous exhibition of the mischief that one stray bull in a china-shop can do (and be paid handsomely for his havoc), and to the point: Why are these things? Is

the Allen report a rare and negligible pathological specimen, or is it a significant symptom of a prevalent disease? How comes it that the legislature of a great State subjects its greatest institution to so unworthy and so futile and so expensive a procedure? Why should a body of scholars be harassed by 50-page question-sheets, and distracted by an impertinent and aimless "Survey"? Why should a document more voluminous than President Stanley Hall's great two-volume work on "Educational Problems" (to mention the most comprehensive of recent contributions to educational literature) be printed and circulated as Exhibits A and B and C to Ampersand, of irrelevance and obliquity?

That "something is rotten in the state of Denmark" is the ready conclusion. Well! "Yes" and "No." Anyone acquainted with the uncritical manner in which decisive steps of this kind are taken will at once relieve those responsible for the "Survey" of the charge of any lack of good will, of appreciation of the higher education, or of good judgment in adjusting desirable ends to possible means. Off-hand, it seems a good thing to take stock and have an expert accounting. Such "goods" come high, but their higher sanction is Economy with a capital E. And there's the rub! Commercial-mindedness has so insidiously eaten its way into the judicial fibre of the American mind, that its workings have become untrustworthy. So when a plausible man comes along with a plausible scheme to test the higher education, and reform its extravagance, and tabulate it, and cost-account its every item, and prune research and similar luxuries, and introduce supervised instruction, and bring the plant up-to-date, and scrap its inefficient professors, one person in authority is impressed, a few more are acquiescent,—and the scheme goes through. Of course there should have been a watch-dog on the grounds to indicate the true character of the intruder; but there was not, because as a people we do not like alarmists any more than we like "knockers," and we prefer to take our forethought after something has happened. If the University concerned had protested, charges of interested motives and a fear of baring the truth would have been promptly imputed. No one expected this kind of a survey; and it is only fair to admit that so extreme a genius for blundering must be unusual. It is hard luck that the result is as preposterous as it



turned out to be; but perhaps that is the fortunate thing about it. If the Wisconsin survey serves to prevent a similar profane invasion of sacred territory, and thus to guarantee the peace of the academic world for a reasonable period, the Wisconsin sacrifice will not have been in vain. Yet it would be rash to assume that this moral will be drawn universally; and once more, there's the rub!

For down at the bottom of our hearts, where convictions germinate, there is a suspicion of learning, which will not easily be uprooted. We are practical to the point of obsession; which means that we lose sight of the most obvious practicality in the world, in that we insist upon results and are impatient of means. But more than that: there has grown to immense proportions the newer efficiency, that puts forward method as a panacea, invents "perfect" systems, and is absorbed in mechanisms and oblivious of purposes. It has made the business sense of the community, which runs things, insensitive to values. This same business sense accuses the professor of a lack of practicality, and entirely overlooks that all this alleged efficiency of beginning on the stroke of the bell and quitting when the whistle blows, and using all the class-rooms all the time, and reducing the cost of unit-instruction per student neurone, is just plain, bald, bare *assumption*. There is not a fact or a shred of evidence anywhere to prove that the most important discoveries or the best educated individuals come from institutions in which these things are carefully looked into, and that the neglect of them or reasonable attention to them has differentiated one type of institution from another. Then there is the peculiar infatuation with facts dressed in modern tabular attire, which the tailor assures you is the "correct" thing. So the surveyor is constantly insisting that he wants facts, *facts*, FACTS. But *he* decides what facts he wants; *assumption* again. The size of the professor's shoes is a fact, and is readily ascertained. It has a glorious definiteness, and the curve of distribution would admirably prove that professors are not superior to, are not even different from, other foot-gearred mortals. The relevancy of a fact, or the interpretation of a fact, is to the practical man merely an opinion, not to be seriously considered. And that is why he is so easily taken in by plausible presumption. He accepts labels for things, and a record for the experience. Of course in his

own field he knows better; he does not count all his promissory notes as equally valid assets: he has a pretty exact notion of what he can collect.

And yet the mystery of these endless pages of utterly useless misconstruction remains. Are our universities really to be threatened periodically by such futile absurdities? What will our foreign critics think of us? It may be a joke at home, where we make allowances; but it becomes a shame abroad, where it travels on its face value. And does any person in his senses really believe that the cause of higher education, or any worthy cause whatever, can be advanced by industrious ant-hills of such petty, carping, querulous, specious pellets of inconsequence? Can the surveyor himself believe in it; or is it more charitable to regard him as a fraud rather than a fool? If the Wisconsin survey is to take its place in history as an isolated case of an obscure mental disease, it does not much matter what the answer may be. But if this sort of thing is going to break out epidemically or sporadically, we must find the antidote; and it may not be a simple matter. For the decision to have surveys rests with a small group of men; and if they are susceptible to the wiles of special pleaders, there is little hope. It is well enough to point out that for any one man to frame thousands of questions, make hundreds upon hundreds of recommendations on any and every detail of a university's activities, determining off-hand that a foreign language is unnecessary and so is military drill, that the president should not be a member of the governing body, what students should pay for board, how faculty meetings shall be conducted and doctor's dissertations written, and so on endlessly,—that all this is a colossal piece of impudence, which would indicate exactly the type of man you are dealing with. But the fact remains that when once the official inquiry takes this form, there is no machinery available for stopping it, short of the threat of resignation of the entire Faculty,—and who ever heard of professors acting collectively? The law provides; the money is spent; and the report goes forth.

It would be possible to introduce a vaccination campaign in any educational area in which the efficiency germ is likely to find a favorable culture-bed; the operation has a good chance of "taking" and conferring a temporary immunity. The only permanent

protection is in the way of a wide-spread and deep appreciation of the needs of the educational provisions for public welfare. However spasmodic and uncertain our educational efforts, they have proved adequate to safeguard cultural interests. The private institutions, with their capacities to mobilize their alumni reserves, are fairly safe from attack. The State institutions find their vulnerable point in the legislative plexus. The democratic test is a peculiar one: it insists that every proposal must be capable of convincing a lay jury of its wisdom and necessity. The mentality of that jury is the critical issue; also the attitude in which it is encouraged or permitted to approach its authoritative dispensations. Political authority unquestionably includes the right to meddle with things imperfectly understood, and to override the judgments of those by attainment especially conversant with the delicate interests of the higher education. Whether that dubious privilege shall be exercised depends upon the practical conception of the purpose of the political instrument. The responsibility goes back to the universities themselves. They must decide whether they have remained true to their trust, or in a spirit of compromise have bartered their birthright for a mess of pottage; they must examine whether the conception of a university which they have defended has encouraged unwise interference, and provoked the use of the legislative bludgeon. For there the efficiency promoters and the energetic grinders of axes and the childish nursers of private grudges find sympathetic response. It comes with a sense of shock that such undesirable forces should be able to assert their powers and weaken, even undermine, the foundations of our highest interests. Possibly this ponderous monument of the folly and the danger of such a policy may lead the reflective to ponder. For the Allen mausoleum, in view of the transitoriness of mundane things, the epitaph is easy to select: "Verily this is rot." But as a constant reminder of the watchfulness that is the price of educational safety a more stable and a more spiritual conscience and consciousness are indispensable. After every political campaign we learn that once more, and however the election turns, the country has been saved. The saving forces of the educational interests will rally to the charge.

### VERBOTEN.

It is Sunday. We are five at dinner, talking of the sinking of the "Lusitania," and our voices are subdued. One of us is a German, a teacher of German, an interpreter of Germany to America. Another is of German stock; his ancestors had come to the United States after '48, leaving a brother dead in the fight for freedom. The third is a Jew, German-born and went on occasion to tell us that he was made in Germany and improved in America. The fourth is pure American, of Puritan stock, the dean of our group. He is old enough to be the father of the oldest of us; his choice of us as table-mates we regard as a great compliment. We defer to him in all our disputes, to his humor and to his experience. He is largely German-trained, a great lover of Germany, particularly of Göttingen, where he had studied; now and then he would tell us charming stories of his student-days. Of recent years it was his custom to return to Germany every summer.

This day our talk has been less certain and less frank than is our custom. We have been skirting the edge of the topic, dwelling on the pity of it. We all exhibit strain, as in a house of mourning; silences, eloquent with tension, fall too often. At the end of one of these comes the voice of the Jew, low, but no longer hesitant, as if he has determined to cut through our reservations.

"You know how I have always tried to explain, to explain away. But this time—when I read the paper I could n't believe it at first, and when I found I had to I felt a rush of anger, I wanted to crush that submarine-captain in my two hands,—to break him in halves. At home I found my weekly 'Staats Zeitung.' The next thing I knew half of it was on the floor under my feet, the rest twisted to pieces in my hands. I was crying inwardly, God punish Germany!"

In the silence that followed we could hear the German's breathing. He opened his mouth once or twice, but did not say anything. He was very pale. Finally he burst out.

"You,—you! But what is the use? You do not understand,—you cannot understand. I know what you all think, you, my friends. You have thought it from the beginning. Nothing that we may say or do will make you think otherwise, though we have pleaded and conceded and humbled ourselves for your American friendship,—yes, even intrigued for it. But you also are in the league against us, the chief bulwark of our enemies. Here are you four—all German-born or German-trained,—yet I know from his silence that

even Kurt here, who bears the name of an uncle who died for a free Germany in '48,—even Kurt has condemned us. And Jacob,—you heard what he said. He forgets what his own people are suffering at the hands of the Poles and the Russians. He forgets that it is also their battle we are fighting, quite as much as our own,—the battle of civilization against barbarism. And he wants us crushed for a fair act of war! But, I ask you—what could we do? We are fighting for our national life, against overwhelming odds alone in the centre of an iron circle of enemies whose one grievance against us is that we are prosperous and civilized. We did not want war; we do not want war. We are the most peaceful people in Europe, hard-working, studious, devoted to the ideal, to the betterment of mankind. Our one crime—which you call militarism—is self-defence. Only yesterday you took your ideals and standards from us,—from our educational system, from our industries, from our arts, from everything. You sent your young men to study in our universities and to learn our ways. You copied our scientists and philosophers. If you had been able, you would have copied our civic organization and social and economic methods. Your travellers and your scholars praised us by word and by pen. And now—what has happened? Have we changed over-night that you should call us Huns and barbarians and makers of war on women and children? It is absurd! We are the same as we always were; the war has made no difference in us. We have broken no law. We have hurt none whom we could save. We have merely defended ourselves. You would allow a dog fighting for his life against a pack of wolves greater freedom than we have taken for ourselves."

He rose and left us before we could stop him. After a pause the Jew said: "There is something in that. Our turnover has been complete. I suppose because the contrast between the German at war and the German in peace is so violent that both can't be real."

"Hold on," said the Yankee. "I am not sure that the violence of the contrast does n't mean that both must be real."

We looked our question.

"Well, here is what I mean. You've both read Bédier's collection of citations from the diaries German soldiers are required to write—his *Crimes allemands*? I daresay your impression was the same as mine: the general mood of Bédier's evidence implied more than the mere execution of the 'orders of the day'—a willingness, a kind of joy, a gloating."

"No, no," expostulated the German-American.

"Yes, Kurt, like a hungry man's when he's eating, or better, like a child's, free at last from the restraints of school."

"I don't understand," said Kurt rather coldly.

"I'm afraid not. Perhaps I don't understand, myself. But man and boy, I have known Germany for over forty years. I was one of the earliest of the Americans who went over there to study, and I have been there since repeatedly. I have seen the change of the old Germany into the new as it came. You might sum it all up by the word *Verboten*."

"You see, the Germany I first knew was the Germany of your grandfather, Kurt, and it wasn't very different from the Germany of your great-grandfather,—a pleasant, sleepy, dreamy country, rather messy, very industrious, very pious, sentimental, and most awfully wordy. People were not concerned about government, except when they made a holiday and the guard turned out. Whatever you called the form of government, there was a great deal of personal and social freedom. You went where you pleased, and did what you pleased; you didn't have to have passports, nor get out of the way of the military. Life was easier than it was here, but essentially as democratic. You were certain, as, save for the wordiness, nowadays you can't be, of exactly what people meant when they called Germany a nation of poets and philosophers. Germans have always exhibited a curious assurance that the Lord is with them, and that their will is His. It did n't particularly matter what they did,—they always had a system of philosophy to prove that it was inevitable, that the Universe meant that and nothing else. Think of Kant with his obligatory moral law 'within.' Think of Fichte with his metaphysical demonstration that the German people were intended by the Lord to be a cultured nation. What is the whole romantic movement but an eristical exhibition of how the universe conspires with the romanticist's whimsies? I remember reading an article by some American professor about the compensatory nature of ideas. I gathered that some sort of law operates which keeps men neutralizing unpleasant facts with pleasant fancies,—ideas in dreams, ideas in art and literature, ideas in philosophy. They sort of balance our accounts with the universe, our wishes taking notes on the unseen and the non-existent for the visible existing world's failure to pay. When romantic idealism flourished in Germany there were hundreds of small states and an infinite deal of local color. I suppose that the barren expanse and logical rigor of that way of thinking,—a way of thinking which makes all

things the same as your Absolute self,—was a compensation for the pleasant grubbiness and provinciality and disorder of the actual daily life. It is all the same in the Absolute.”

“But what has all that to do with the war and *Verboten* and frightfulness?” interposed Kurt.

“Why, this. So long as the Kantian ‘moral law’ was ‘within,’ so long as the Absolute was an obligation in idea, it was a word, an ideal, and conspired with the individual to keep him free, expanding his imagination and saving him from provincialism. But thanks to Hegel, the word was made flesh and dwelt on earth; the ideal became an idol.”

“To Hegel?”

“Yes. Don’t you remember the peroration of his philosophy of history? It describes the Prussian monarchy as Absolute Reason incarnate,—identifies it with the highest perfection which rational evolution, as history, could attain. Conservative, orthodox, wordy, and pro-Prussian, Hegel is the real master of Treitschke. Of all the consequences of his teachings—and they are legion—modern Germany is thus far the most efficacious. His way of thinking dominated Europe for two generations. It was the official philosophic orthodoxy of my student days, approved by the powers that be because it made them the Absolute’s local habitation and name. It justified things as they were. It rationalized acquiescence in Prussian aggression between ’60 and ’80, and made easy the complete Prussification of Germany in the ’80s. There had been, for various reasons, an interval of over twenty years between my first and second journey to Germany. I have since returned there every summer; but the shock of that first return repeats itself. The picturesque dirt and the jolly disorderliness were gone; streets were clean and policemen plenty. The simplicity, the kindliness, and the democracy were gone; the freedom of movement was gone, so was, really, the freedom of thought. The universities and schools had been centralized; advancement was dependent upon a ministry to whom your teaching must be satisfactory; and if you were heterodox on any matter remotely connected with politics there was no hope for you. Everything else was like that, too,—the press, commerce, the church. And the police-system,—passports, surveillance, reports! On all sides you were hemmed in with taboos, and if you expostulated you were met with an inexorable *Verboten*. All you could do was to swear—in the privacy of your bedroom,—to kick the cat, or to get drunk. *Verboten* was the moral law, the absolute reason, turned into a visible and audible fact.

“The new generation which had grown up with it had grown up swearing, kicking the cat, getting drunk; the present generation is doing the same thing on the battlefield—in a more exaggerated way, but the same thing. The new art, the new literature, the new eroticism and individualism, these are but the relief of swearing, the expression in idea of these traits which the Prussified social and political order repressed in fact. Transcendental Egotism has given way to personal selfishness, to bumptiousness, to vanity; sentiment and piety to subtle brutality toward women and to formalism in religion; social responsibility to intense individualism and rivalries, most marked, perhaps, in academic circles. Year by year, as I returned, I found these things intensified as the ‘moral law’ became more ‘objective’ and *Verboten* more effective. Absolutism in fact had led to anarchism in ideals: Germany was swearing and kicking the cat and getting drunk to beat the band. You know how the present generation swears by Nietzsche. And you know—the *Schrecklichkeit*.”

“But,” interposed Jacob, “isn’t Nietzsche himself a cause of the *Schrecklichkeit*?”

“Nonsense. Nietzsche was nothing if not an individualist. He had no use for the State. If young Germany has turned to him, it is by way of compensation. Like the atrocities, his hold on young Germany’s imagination is an effect, not a cause. He supplies young Germany with what Mr. Robert Chambers supplies the shop-girl,—a vicarious realization of repressed desire. The cause is the repression exercised by the ‘moral law within’ turned into an outer fact. The cause is *Verboten*.”

Z. M. KALONYMOS.

#### CASUAL COMMENT.

FIFTY YEARS OF THE “FORTNIGHTLY,” the review that professes by its name to appear every two weeks, and did so for a year at its start, but has ever since unblushingly belied its title by coming out monthly, have been rounded out with proper acclaim, and the publication starts on its second half-century under notably favorable auspices. It is not, by the way, the first English periodical of its sort to be guilty of a certain absurdity in the matter of title. There was, for instance, “The Prospective Review,” called into being ten years earlier by James Martineau and others, and not unnaturally made the target for some good-natured jibes by reason of the contradiction in terms conspicuous in its name. As the jubilee of the review now con-

ducted by Dr. Courtney is duly celebrated in the pages of that review, the reader is referred to those entertaining and instructive pages, to which it may be pertinent to add an appreciative word concerning its editor by a fellow-Oxonian. In his "Twenty Years of My Life" Mr. Douglas Sladen writes: "But of all the men who were at Oxford with me, no one has been so prominent, then and now taken together, in intellectual circles as W. L. Courtney. Courtney was then a rather young New College don, who had the distinction of being married to an extremely smart-looking wife. That would have been a distinction by itself in the Oxford of that day, for few were married in a way suitable to impress undergraduates. Added to that, he cut the most eminent figure in athletics of any don in Oxford. He was the treasurer of the University Boat Club, while the dons respected him as the ablest man in Oxford at philosophy. . . His influence on literature has been immense. He has stood for the combination of scholarship and up-to-dateness. His own books range from essays on the verge of fiction to some of the most important works on philosophy published in a generation. Incidentally, the creator of *Egeria* is our best dramatic critic, and a writer of plays." Noteworthy is the fact, vouched for by Mr. Courtney, that his review has gained rather than lost in circulation since the outbreak of the war and the consequent increased vogue of the daily newspaper. Repeatedly, he says, the "Fortnightly" has of late gone out of print on the fourth or fifth of the month; and a similar experience is reported by other London monthlies of like standing. Evidently the daily journalist's snap-shot views of current events do not suffice for all readers.

LAXATIVE LITERATURE is both a cause and an effect of that general slackness and flabbiness that characterize, in varying measure, the imperfect human nature of us all. This atonic quality in American literature and life receives a sharp castigation at the hands of Mr. Owen Wister in an article entitled "Quack Novels and Democracy," which holds the place of honor in this month's "Atlantic." Especially severe is he upon those present-day fiction-writers of whom he selects Mr. Harold Bell Wright as a typical example, upon the five million eager readers of such fiction, and upon that far more inclusive class of Americans whom our Secretary of State is thought by Mr. Wister to represent. Slackness, heedlessness, happy-go-lucky muddle-headedness, addiction to cheap sensationalism, a bland content with sounding words and pretty phrases

in place of disagreeable truths and stern realities, and a general condition of self-complacent sloppiness—these, or something like them, it appears, are conspicuous among our faults both as writers and readers and reviewers of novels, and as citizens of a supposedly self-governing State. The quack-novelist finds five million mouths watering for his "mess of mildewed pap," and the quack-statesman easily commands many more than five million elective votes. Our people revel in sham, and assiduously cultivate a squint to avoid seeing the truth. Dr. Edward Garnett's notable deliverance of six months ago on American fiction is made the text for some remarks not exactly flattering to most of those who write, those who read, and those who review, our works of fiction. Timidity and lack of discrimination are charged against the literary reviews, of which the more respectable "stand ever ready to be the first to hail a *perfectly well established* artist." The view of Mr. Bryan upon which is premised so much of Mr. Wister's article seems to us quite unjust and unwarranted, as are also his sneers at the very few American periodicals (most of which he mentions by name) that have at least endeavored to maintain discriminating standards in the appraisal of current fiction. Occasionally in his article, also, Mr. Wister proves that he is by no means an infallible critic himself,—as in his astonishing remark about Mr. Galsworthy's "The Dark Flower." But, in the main, his wholesomely harsh utterances ought to be, and must be, in some degree, tonic and bracing and curative.

TRAVESTY IN THE FORM OF FICTION is a legitimate variety of literary art, and is never liable to the severity of censure visited upon travesty that purports to be history or biography or travel or some other species of serious prose composition. Nevertheless, when the novelist puts forth a burlesque or a distortion in such wise as to cause it to be accepted seriously as something other than it is, he is guilty of a kind of disingenuousness, to say the least, that may stir just resentment. Such resentment has already been noted in these columns on the part of certain critical Irish readers of Canon Hannay's imaginative portrayals of life and character in his native Ireland; and now there comes to notice, in the Dublin "Leader," an outspoken though not intemperate protest against the caricatures that this popular writer (known to his readers as "George A. Birmingham") has put his name to, more especially in some of his later books, as pictures of men and manners in the land of the shamrock and the shillelah. "Mr. Birmingham," complains the

critic, "albeit guiltless of the coarse misrepresentations of the past, has contrived to revive the expiring tradition of the Irishman in cap and bells, with enough wit to entertain others and insufficient to discharge his own obligations. At the very moment when, having almost overwhelmed this preposterous tradition, writers and dramatists and poets were conspiring to replace it by the industrious and attractive circulation of the truth, there broke in upon their patriotic efforts Mr. Birmingham's company of comedians. Their appearance was doubtless agreeable to Mr. Birmingham's pocket, but it has been singularly misfortunate for his reputation and for the dignity of his country's literature." Regret is expressed for "the degradation of Mr. Birmingham's art by the conscienceless demands of the English fiction market," and the writer laments the "long descent from 'The Northern Iron' to 'General John Began,' and from so carefully written a book as 'The Seething Pot' to the pot-boiling comicalities of 'Dr. Whitty.'" One can understand and can sympathize with a tendency to yield to the temptation to be highly entertaining and proportionately successful, commercially, rather than to be less entertaining and less successful; but the stern morality of the matter teaches that 'tis a writer's perdition to be popular when for the truth he ought to be unpopular.

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THE PERILS OF PLAYFULNESS, whether of the pen or of the tongue, lurk unsuspected on every hand. "Set a watch, O Lord, before my mouth; keep the door of my lips," should be the humorist's constant prayer. Grown persons who jest in the presence of children do so at their own risk. The comptroller of stamps, at that historic party in Haydon's rooms, whose "phrenological development" Lamb so earnestly desired to inspect, will stand as the type of man before whom it is dangerous to be other than altogether serious. Carlyle, it will be recalled in this connection, had little relish for lighter humor of the Elian variety. To him Lamb's talk was "contemptibly small, indicating wondrous ignorance and shallowness," and there was "a most slender fibre of actual worth in that poor Charles." But between Lamb and any Scotchman there never was much love lost. Not long ago there chanced to be printed in this department a paragraph ending with the phrase—not intended to express an everlasting truth, but penned in lighter mood and, moreover, put into the mouth of a hypothetical man of letters—"the pen is mightier than the plough." An esteemed contemporary (the hackneyed

term is used here without sarcasm), from whom better things had been looked for, most unexpectedly and surprisingly pounced upon this little alliterative effort, censured with ponderous gravity the supercilious perpetrator of so wanton an injury against a worthy industry, magnanimously instructed him in his ignorance that what he was dimly groping for in his comparison was the sword and not the plough, and delivered quite an improving little sermon on the usefulness and the dignity of agriculture. Not unnaturally, this stirred a desire to take candle in hand, as was done by Lamb on the occasion above mentioned, and, approaching the defender of the honest farmer, to accost him with the gentle humorist's polite request, "Sir, will you allow me to look at your phrenological development?"

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A PLEA FOR THE REVIVAL OF A MORIBUND ART, the art of reading aloud, was not long ago persuasively made by Mr. Benjamin Ives Gilman, Secretary of the Boston Museum of Fine Arts, before a gathering of Massachusetts librarians; and his words have now achieved the permanence of print in the "Bulletin" of the Massachusetts Library Club. Mr. Gilman suggests that a "docent service" be added to the public library's equipment, similar to the docent service inaugurated at the above-named museum eight years ago and since widely adopted in other museums both in this country and in England. Personal aid, free to all, in the appreciative study of its art works is furnished by the museum, greatly to the visitor's profit and pleasure; and it is argued that a similar docent service in the library, consisting chiefly of the viva voce interpretation of great authors in their noted books, would help to make those authors, now too much neglected, alive and real and full of meaning to the library-users. The details of the scheme would have to be worked out with thought and labor and the instruction of experience. On this head Mr. Gilman says, among other things: "It would evidently not be advisable to add the duty to the burdens, already heavy, of the library force itself. Readers should in general be chosen from outside the staff as a regularly accredited corps of assistants. To read aloud well is not a talent given to many; and the choice of the corps would present difficulty. To those well fitted it would afford a new means, if not of livelihood, at least of adding to their earnings; but great care would be needed to ensure that the reader should have a good voice, a pleasant delivery, and an intelligent and appreciative grasp of the particular work to be read." To his further pertinent remarks he might have added

that this proposed docent service is but the logical extension of the already tried and approved children's-story-hour service, though whether the addition is practicable or on the whole advisable still remains to be shown.

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THE BOOK-REVIEWER'S CHIEF FUNCTION is reviewing books—a useful platitude lost sight of by the would-be reviewer who writes essays or diatribes or sermons or rhetorical treatises or philosophical disquisitions in the guise of reviews. A faithful portrait of the book, as Mr. Robert Lynd emphatically insists in a recent article on "Book-Reviewing" in "The British Review," is what is primarily demanded of the reviewer, not his personal likings or dislikings as aroused by the author. But, like a good portrait of a person, this representation of a book's distinguishing qualities should be something more than an inventory of attributes, a table of measurements, a rogues'-gallery record of individual peculiarities; the vitalizing touch must make itself felt, the creative instinct should find play, even in so seemingly mechanical a task as reproducing in epitome the main features of a popular novel or a collection of essays or a work of history. This vitalizing touch can in many instances be attained by a discriminating use of quotation and anecdote, by a sufficient admixture of the concrete example with the abstractions of literary criticism. But above all, as Mr. Lynd well urges, let the reviewer present the purpose or motive of the book, and indicate as clearly as possible how far that purpose has been attained. If the author's object is to justify matricide, no mere iteration, on the reviewer's part, of the sacredness of the maternal relation, will constitute a review of the book. In other words, a due measure of self-suppression is of superlative importance in book-reviewing, as in every other worthy form of human activity.

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THE PRIDE OF AUTHORSHIP shows itself unabashed in some authors, tries ineffectually to conceal itself in others, makes the same attempt with better success in still others, and is entirely unknown to the remainder—so few in number as to be virtually negligible. Probably no eminent author has ever displayed with more delightful frankness this species of self-complacency, which after all need be no more than a certain legitimate and desirable measure of self-respect, than the amiable Autocrat of the Breakfast Table. A characteristic anecdote about him is told by Mr. Douglas Sladen in his "Twenty Years of My Life" (which is reviewed on another page), and it will be new to most readers.

Contrasting Meredith's dislike to be made the object of gushing compliments with Dr. Holmes's smiling submission to the same infiction, Mr. Sladen tells of a lady whom he introduced to the affable American author, and who opened the interview thus: "It must bore you terribly, Dr. Holmes, to have everybody who is introduced to you telling you how they admire your books." "On the contrary," was the gallant reply, "I can never get enough of it. I am the vainest man alive." On the same occasion, the English chronicler adds, Dr. Holmes told him that he had been unable to do any literary work (except his "Hundred Days in Europe") for years, because all his time was taken up with answering complimentary letters.

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OBSTRUCTIVE LIBRARY LAWS are worse than none. The Illinois Library Extension Commission calls attention, incidentally, in its latest Report, to certain provisions of the public library law of this State that might advantageously be repealed or amended. For instance, under the existing law the largest unit that may levy a library tax is the township; but there are seventeen counties in Illinois that have no township organization, and that have no villages large enough and wealthy enough to maintain libraries, so that the inhabitants, outside the cities having public libraries, are dependent on the very inadequate travelling library system for most of their reading matter. A county library law is needed, and is asked for; also a law, analogous to that governing the township high school, which would permit adjoining townships to unite for the support of a library. This would especially aid villages situated in parts of two townships and unable under present restrictions to maintain any sort of public library, whereas the combined resources of the two adjacent townships would suffice for the purpose. At the time of the issue of the Report hope was entertained that legislative action in the desired direction might soon be taken.

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A NEW DEPARTMENT OF STATE ARCHIVES is one of the by-products of militarism in Germany. With characteristic thoroughness the government has organized a "film corps" to procure cinematographic records of current military operations. Though some of these films will contribute to the edification of the masses, as represented by the frequenters of the moving-picture theatres, many will go to swell the "film archives," already numbering more than two thousand "reels." This graphic record of battles and other events and aspects



of the war is a thing wonderful in itself, however fraught with lamentable significance, and points the way to future and worthier uses of the same method of preserving for all time (barring accidents) history in the process of making. Incidentally, the need will be emphasized of fireproof buildings for archive purposes, unless some material indestructible by fire shall take the place of the present inflammable film.

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A CLASSIC AUTHOR IN HIS OWN LIFETIME, President Wilson has the gratification of seeing one of his carefully prepared and deservedly admired speeches adopted for educational use as a model of choice English in the public schools of Philadelphia. The address in question is the one he delivered on the tenth of May before an audience of newly naturalized citizens in New York. From the reported utterances of Philadelphia school-teachers it appears that this action on the part of Superintendent Jacobs has been heartily applauded. Cheerful acquiescence at the White House is to be taken for granted, since next to the writing of a nation's songs the privilege of contributing to its school reading-books must be held in high esteem; and when the contributor also assists very conspicuously in making that nation's laws, what a piling up of honors do we behold!

### COMMUNICATION.

#### AN AGGRIEVED SHAKESPEAREAN COMMENTATOR.

(To the Editor of THE DIAL.)

In a review of my book, "Some Textual Difficulties in Shakespeare," published in your issue of April 15 last, the writer repeatedly holds me up to scorn for referring to Nerissa as a "maid" in the sense of being a lady's-maid or household subordinate. If there is a reader of THE DIAL who does not know that this was Nerissa's position, let me suggest that before accepting the statements of this abusive review he refresh his memory by turning to some good commentator on Shakespeare or else by reading the play itself. The lines in question are as follows:

"My eyes, my lord, can look as swift as yours;  
You saw the mistress, I beheld the maid."

Shakespeare works by apposition — mistress — maid. Now if, as your critic claims, Nerissa is being referred to merely as an unmarried woman, and if she is not a household subordinate at all, then we have got to take the word applied to Portia in an apposite sense. We then have the lovely Portia being referred to as a "mistress" in that sense while she was as yet unmarried!

As a matter of fact, your critic is so wholly engaged in finding fault with me, in four pages of

vituperation, that he entirely fails to see the ridiculous straits into which his efforts are leading him. If he had any ability to read a line of Shakespeare this would have been impossible — even though he had never read the play.

He says there is "no excuse" for my taking Nerissa to be a "maid" in the sense that I do. Let us refer him to "Familiar Talks on Some of Shakespeare's Comedies" (Boston, 1897). "Nerissa is a lady-in-waiting but somewhat kitchen-minded." Or again: "Nerissa, her lady-in-waiting, is quick-witted, kindly, and deeply attached to the sweet heiress, but throughout we feel her inferiority of nature to be greater than her inferiority of position." Everybody knows that.

True enough, Nerissa was a woman of quality, but this did not prevent her from serving in such a position to the rich nobleman's daughter. As to my "excuse" for calling the woman of quality a "maid," I must point out that it is Shakespeare who chose the word. Your critic is finding fault with Shakespeare. All his fine scorn must apply to the Bard of Avon and not to me.

He is equally wroth that I should call Gratiano Bassanio's "man." He will not allow a nobleman to be so traduced. But look at the above lines, where Gratiano addresses Bassanio as "my lord." Your critic evidently thinks that these words refer to Bassanio merely as a nobleman, and that Gratiano was equally a lord. Does he not know that Bassanio took Gratiano along and paid his expenses? In fact, it is necessary to the whole structure of the play that these two lovers, Nerissa and Gratiano, should be subordinate to the mistress and master who were the principal lovers. Your critic not only does not understand the Shakespearean vocabulary but has no appreciation of the plot.

Possibly, too, your readers would be interested in the following. The critic says, in summing up his view of one of my solutions: "It is a pity that our author has omitted to specify to an admiring world in what respect a bullet or leaden messenger of death is invulnerable and unconquerable." The chapter he refers to, which occupies but three pages, is wholly engaged in showing, in as plain English as I know how to use, that it is the *air* which is unconquerable, invulnerable. I would not think of making such a claim as he attributes to me. It would be ridiculous. Is not the following plain English: "And so 'still-peering air' regards the atmosphere as always and ever the equal of these leaden missiles of war — unconquerable, invulnerable"? As I have said, the chapter dealing with this crux occupies but three pages, and it makes it plain that I am referring to the *air* as invulnerable, even though the above quoted sentence were not clear. Cannot your critic read the chapter he criticizes?

In dealing with one of my notes on "Hamlet," this critic says: "We challenge Mr. Stewart to name a single editor, critic, or commentator who gives the above paraphrase of the Captain's words." He is referring to my own interpretation or paraphrase. This is a peculiar remark to make about a book whose only object is to submit original interpretations. In other words, I write a book on those famous cruxes which have baffled commentators for



nearly two centuries, and I submit solutions which I think will clear up the difficulty. All solutions in the past have failed to satisfy, therefore I take up the work. Necessarily, if I am to satisfy the minds of commentators, it must be with some new insight. It would be folly for me to submit any of the stock theories which have all proved futile. And submitting such a solution I am met with the challenge to show that any *other* commentator had ever submitted the same interpretation! I should say not! It would be more in keeping for me to challenge Mr. Tannenbaum, the reviewer, to prove that anyone ever had. I do not understand the type of mind that feels called upon to write this sort of book reviews. This Mr. Tannenbaum, about whom I know nothing, "challenges" me. Why challenge me? It is a critic's function simply to review a book.

Besides convicting me of "unwarranted cocksureness" and "longwindedness" and "juvenility" and "contempt," and using almost every sort of sarcasm and opprobrious epithet that could be worked into a four-page review, he speaks of my "overloud thunderings in the index." As a matter of fact the little book has no foreword or preface or introduction of any kind. The index is simply two and one-half pages of alphabetically arranged reference to characters and subjects in the plays.

The review is very misleading; and it is so full of error that I could hardly straighten it out in a reader's mind if I were to take twenty pages of *THE DIAL*. The best answer I can make to the critic's challenge is the following: The book bears the imprint of Yale and of Oxford, and is issued under the sponsorship of the Elizabethan Club of Yale. The Yale Press, of Yale University, gave the solutions three months of painstaking consideration. It was referred to Yale by the most eminent authority at Harvard — which had not yet established its press. Previous to that, some of the solutions had been favorably commented upon by Shakespearean authority in New York. And not one of these do I know personally, nor have I ever met them.

Your critic says, in accounting for my astounding presumption in explaining these cruxes, that I was probably led into it by "the ill-advised flattery of friends." As a matter of fact I have lived for eight years three and a half miles from even the smallest town on a lake in Wisconsin. I do not belong to a literary club nor have any literary associations; nor was I, during the time I was devoting to Shakespeare, in contact with anyone capable of advising me or offering me any encouragement. And all the letters I received from publishers in the east discouraged and advised against my attempting such a work. It was regarded as impossible; and a work that would pay no profit under any circumstances. I mention this as showing how greatly a critic like Mr. Tannenbaum can be mistaken in passing upon authors.

As to my presumption in undertaking explanations in which all critics have failed. The first solution which I made in "Hamlet" has already changed the text of that play. I refer to Polonius's reply to the King in II., 2, 45. I changed the wording in that line, explaining the reason; and

Professor Neilson, of Harvard, whose "Cambridge" edition is recognized as the latest product of Shakespearean scholarship, asked my permission, through his publishers, to adopt my change in the line in "Hamlet." In rendering it as I do, and according to the First Folio, I am differing with every editor or commentator for two hundred years. But if my explanation at last makes the sense plain, and it is gladly adopted, am I to refuse to do such work simply because it is "presumptuous" to differ with others? Such a work as this will never pay in money; and very slowly in fame. Criticism can neither hurt nor help the author.

CHARLES D. STEWART.

Madison, Wis., June 2, 1915.

[After a careful perusal and consideration of Mr. Stewart's complaint about my review of his book, I can only say that I have nothing to retract from my criticism. He credits me, quite incorrectly, with the statement that Nerissa is termed a "maid" because she is unmarried. He continually speaks of Nerissa as a maid in the modern sense of the word because he opposes her to Gratiano as Bassanio's "man," that is, servant. My objection to Mr. Stewart's comments was not because he refers to Nerissa as a lady's maid but because he speaks of her as a servant. On p. 300 I pointed out that Gratiano's word "maid" is not the same as Mr. Stewart's. In the passage quoted by Mr. Stewart, "mistress" means a lady who rules or has control over a household, not one who employs servants; and "maid" means a lady-in-waiting, a maid of honor. Nerissa's service, like that of all maids of honor, was only technical. Gratiano's addressing Bassanio as "my lord" no more proves he was the latter's "man" than Cassius's addressing Brutus so proves Cassius to have been an underling. Bassanio did not pay Gratiano's expenses, Mr. Stewart to the contrary notwithstanding. Moreover, Gratiano is not a nobleman, only a gentleman. Again, if the air is the equal of the leaden missiles of war in being unconquerable and invulnerable, I still want to know in what sense bullets are unconquerable and invulnerable. Finally, Mr. Stewart very indignantly maintains that I refer to one of his own interpretations of a passage in "Hamlet" as if it were the interpretation of the commentators. This is perfectly characteristic of his method. As to that passage, this is what Mr. Stewart wrote: "According to the *generally accepted* interpretation, the Captain is supposed to be saying," etc. If his paraphrase is the generally accepted one, it is not his, and I had a right to challenge him to name a single editor, critic, or commentator who so paraphrased the Captain.—THE REVIEWER.]

## The New Books.

### CROWDING MEMORIES OF A LITERARY LIFE.\*

As a magnet attracts iron-filings, so do some men acquire a multitude of interesting little experiences that come to them as naturally and abundantly as the filings to the magnet. Of such men, in the literary walks of life, is Mr. Douglas Sladen, prolific and versatile author of innumerable books, extensive traveller in all the continents and some of the islands of the globe, shrewd and humorous observer of men and manners, and everywhere and always, apparently, what in the expressive slang of to-day would be called "a good mixer." The persons of note whom he has not met and mingled with might almost be said to be not worth meeting, or such is the first impression received upon turning the very entertaining and, in no reprehensible sense, very personal pages of his *omnium gatherum* of reminiscence and anecdote, "Twenty Years of My Life." With almost excessive restraint as an autobiographer, he limits the systematic rehearsal of his own life to a few short chapters, and devotes the bulk of his book to other people's lives, or to some brief and characteristic snatches of them as they have come into juxtaposition with his own. And yet he is frankly though inoffensively conscious of his own importance in the world wherein he moves, as appears in such passages as this from his opening chapter: "At Cheltenham I was the most prominent boy of my time, and the prestige with which I came up from school gave me a certain momentum at Oxford. So I went out to Australia with a very good opinion of Public Schools, of Oxford, and myself."

His going to Australia was due largely to his father's having a brother there, Sir Charles Sladen, at one time prime minister of Victoria and afterward leader of the Upper House and of the Constitutional Party in that colony; and it was in the course of that early Australian visit that Mr. Sladen obtained admission to the bar and was appointed professor of modern history at the University of Sydney, an appointment that came to him in consequence of his having received highest honors in history at Oxford a few years before. But one year in this academic chair was sufficient to convince him that it was not the seat exactly made to his measure. Though three volumes of verse had come from his pen and enjoyed as much local success as could have been

expected, he longed for the wider literary opportunities of his native London; and so in 1884, with the sanguine outlook proper to his twenty-eight years, he returned to England and began in earnest the pursuit of literature for a livelihood. Some idea of his educational equipment may be gained from his own words referring to that early time, words that make one envy the fulness and accuracy of his classical and historical knowledge. He says:

"As an author, I have found the education I was given and gave myself a very useful foundation. Those ten years I gave to the study of Latin and Greek and classical history and mythology were not thrown away, because I have written so many books about Italy and Sicily and Egypt, in which having the classics at my fingers' ends made me understand the history, and the allusions in the materials I had to digest."

Omnivorous and rapid in his reading, he had been able at Cheltenham, according to his own account, to read "every book in the College library," besides being (with a generous use of capitals) "Senior Prefect, Editor of the school magazine, Captain of Football, and Captain of the Rifle Corps," winner of "the prize for the English Poem" and many other prizes and four scholarships, and conspicuous in divers other respects that need not here be enumerated. With such a start in life, how could he have failed to attain eminence?

It is in the anecdotal pages devoted to other men that the author is at his best; and the temptation to quote freely from those diverting pages is irresistible. But their wealth of matter is such that the enjoyment of the book itself will suffer no appreciable diminution by reason of this plagiarism. Opening the volume in the middle, here is what we find set down in commemoration of the late witty Henry Jeyes, journalist:

"His reputation as a wit came up with him [to Oxford] from Uppingham. All Uppingham men could remember how, when he was caught cribbing with a Bible on his knee at a Greek Testament lesson, and his class-master had said to him triumphantly, 'What have you there, Jeyes?' he said, 'A book, sir, of which no man need be ashamed,' and how when Thring, the greatest head master of his time, had asked him how he came to be ploughed in arithmetic for his Oxford and Cambridge certificate, he replied from Shakespeare, 'I cannot reckon, it befits the spirit of a tapster'—a readiness which Thring would have been the first to appreciate."

"Among the best things I remember him saying at Oxford are [*sic*] his definition of the Turks in a great debate over the Bulgarian atrocities, as a people 'whose morals are as loose as their trousers, and whose vices are as many as their wives.' And it was he who said, 'I don't want to go to Heaven, because Gore (now Bishop of Oxford) is the only

\* TWENTY YEARS OF MY LIFE. By Douglas Sladen. With four colored illustrations and twelve portraits by Yoshio Markino. New York: E. P. Dutton & Co.

Trinity man who will be there, and I'd rather be with the rest."

In another chapter occurs a passage giving the origin of a noted saying that has even more significance now than when it was uttered; and the paragraph is interesting for other reasons also. Speaking of Mrs. Margaret Woods, he writes:

"She was one of the few charming women that the monastic Oxford of that day contained. Her father, afterwards the famous Dean of Westminster, was master of University College; I used to go to his Socrates lectures. He was dissatisfied with the progress we were making, and boldly — it was very bold at Oxford — charged us with paying too much attention to athletics, and it was then that he made his famous mot, that he had never taken any exercise in his life, except by occasionally standing up when he was reading. I have heard that it was equally true of Mr. Chamberlain, but it was Dean Bradley who said it. The Bradleys were an excessively clever family. The Dean had a brother or a half-brother a great philosopher, a don at Merton, and another, Andrew Bradley, a Fellow at Balliol, who became Professor of Literature at another University. I forget what his sister, Emma Bradley, did, but she was famous. Three of his daughters, Mrs. Woods, Mrs. Birch-enough, Mrs. Murray Smith, are authoresses, Mrs. Woods being one of the best novelists of the day, and in my opinion the best of all poetesses in the English language. When Tennyson died there was a movement in favour of her being made the laureate, and no woman has ever had such claims for the post."

Curiously interesting and rather characteristic of puzzling human nature is the fact that Mr. Sladen, with so many other books of far greater literary worth to his credit, seems to take especial pride in his editorship of the first "Who's Who" in its present form — there had been an annual of that name in existence for half a century before he recognized, in 1897, the splendid possibilities in its peculiar title. So great is his satisfaction in this product of his editorial industry that he calls himself, on the title-page to his present book, "author of 'Who's Who,'" and nothing more. In fact, he devotes a special chapter to the history of "How I Wrote 'Who's Who.'" Among the interesting things he tells us about the planning of the work we quote the following:

"The idea of adding 'recreations' to the more serious items which had been included in previous biographical dictionaries was adopted at one of the councils of war which we used to hold in the partners' room of A. & C. Black, at 4 Soho Square. And for selling purposes it proved far and away the best idea in the whole book, when it was published. The newspapers were never tired of quoting the recreations of eminent people, thus giving the book a succession of advertisements of its

readability, and shopkeepers who catered for their various sports bought the book to get addresses of the eminent people, who were, many of them, very indignant at the Niagara of circulars which resulted."

Of that sincerest form of flattery which the work has received in its many imitations in different countries, including notably our own, the complacent author rather strangely omits to make mention; but he calls attention to some of the useful features that marked the English "Who's Who" in his day, and that have since disappeared or suffered neglect, "such as lists of peculiarly pronounced proper names, keys to the pseudonyms of prominent people, names of the editors of the principal papers." He adds: "Some of the real names were so unreasonable that people wrote to know why they were not included in the lists of pseudonyms; one of these was Sir Louis Forget."

In his various wanderings Mr. Sladen has, of course, visited this country more than once; in fact, he has spent months at a time in America, and he knows our celebrities nearly as well as those of his own land. From his memories of our distinguished men we select a passage concerning one of the most famous:

"Bret Harte, though he was such a typically American writer, spent all the latter part of his life in England. I first met him at Rudolph Lehmann's hospitable dinner-table. No one could fail to be struck with Bret Harte. He was so alert, so handsome, and though his plumes — his hair was thick and sleek to the day he died — were of an exquisite snow-white, he had a healthy, fresh-coloured face, and a slender, youthful figure, always dressed like a well-off young man. . . . He retained his vogue to the end. Any magazine would pay him at the rate of a couple of pounds for every hundred words. They used to say that the Bank of England would accept his manuscripts as banknotes. He never failed to charm, whether he was telling some story at a dinner-party, or talking to some undistinguished woman, young and beautiful or old and plain, who had asked to be introduced to him as a celebrity — and a celebrity Francis Bret Harte certainly was, for he founded a whole school in English literature."

Very naturally and pardonably, a writer making such draughts on his memory as Mr. Sladen, and writing so rapidly and copiously, commits minor errors of forgetfulness or of insufficient information. For instance, in the present volume, he makes John Hay "Harrison's Secretary of State," and, confusing two of our public men, of unequal prominence, he refers to "the beautiful Viva Sherman, an American nearly related to the Senator-Vice-President." Less excusably, he speaks of Edward Fitzgerald as "unable to translate from the original" of Omar Khayyám, though

FitzGerald's published letters contain frequent mention of his Persian studies under Professor Cowell's encouragement, and he made some notable translations (not always literal, it is true) from Jâmi and Attar as well as from Omar.

The illustrations to the book, by the Japanese artist, Mr. Yoshio Markino, deserve more than perfunctory mention. Both his exquisite colored drawings and his oddly effective portrait sketches are masterpieces in their peculiar kind, and would suffice by themselves to give character to the volume. Character, however, seems not to be lacking to its author, whose rambling but never tedious chapters will furnish more entertainment to the great public of "general" readers than almost any other book of the season.

PERCY F. BICKNELL.

#### JUSTICE FOR THE INDIAN.\*

Mr. Moorehead is a well known student of American archæology, and most of his writings have been in that field. To his efforts is due the only department of American archæology in a preparatory school in the United States—that of Phillips Academy, Andover. He has also for years been an active member of the United States Board of Indian Commissioners, and in that capacity has visited many of the Indian reservations and has participated in investigations of conditions in them. The present book is a result of this latter activity. The author calls it "a plea for justice," and every reader will recognize the earnestness of the pleader and the urgency of his cause. Thousands of Americans have been stirred by the reading of Helen Hunt Jackson's "Century of Dishonor," that powerful appeal to conscience; most of those thousands have expressed regret and horror at the story, and have then gone their way placidly, feeling that there was no remedy for the matter, that the damage was irretrievable, that all was past and what was done could not be undone. But the fact is that wrongs against the Indians have continued and still continue, and the well-meaning thousands are as unconscious of them as they are of the happenings on Mars,—less conscious of them than they are of atrocities in Armenia or Russia. These same people shuddered over highly colored reports of Congo horrors, and contributed their dollars to aid "reforms" there, but were oblivious to the facts at White Earth Agency and in Oklahoma. Yet there is nothing in Helen Hunt

Jackson's book worse than these—nothing in Armenia, Russia, or Congo that is more brutal and cruel. Mr. Moorehead has not the pen of Mrs. Jackson, nor her sense of art and style; but his plea for justice is as real, and his facts, many of them personally gathered at their source, are convincing.

Such things as he narrates are to be expected at the fringe of civilization. Men separated from home and all restraints, men living as traders or administrators under trying conditions of climate and life, men whose daily life is in a sense piracy or exploitation of a differing people, men whose nights are filled with dangers from savage foes,—such men will at times deal unjustly with natives. But Minnesota and Oklahoma of to-day are *not* the fringe of civilization. The men who there sin against justice and decency are not outcasts, isolated and removed from proper influences. They are American citizens; they are men in business and professional life,—lawyers, real-estate dealers, county officials, bankers, capitalists, legislators; they not only know how to read and write, they are respected, they attend churches, they mould opinion, they are leaders in their communities. Yet, for the sake of money, they are blind to law, commit crimes, debauch and degrade their victims that they may plunder and rob. It is a story so indescribably sad that it seems almost unbelievable. Nothing more clearly shows the breakdown of our educational system, the failure of our schools to develop moral fibre and to produce men; than White Earth and Oklahoma. Can we really see nothing but the dollar? Are we without heart and conscience? Have we no sense of decency, and is individual honesty forever gone? The dreadfulness of the case is not merely that there are thousands among us who do such crimes,—it is that they do them without general reprobation and execration. They are culpable; but the community that can be in ignorance, or being informed can hold its peace, is equally to blame. We have spoken of White Earth and Oklahoma because they are striking cases, which have been conspicuous on account of investigations; but they are only special instances among many. Injustice is *the rule*, and in every place where we have Indians, Mr. Moorehead gives details covering a wide field. He points out mistakes past and present, and warns us of the future. We are threatened as a nation with a more serious Indian problem than we have ever had. The Indian to-day is being individualized and in the process, depraved and pauperized. He has never been a pauper and a public charge: he is sure to become so unless he is given justice. He is to-day impoverished, diseased.

\* THE AMERICAN INDIAN IN THE UNITED STATES, 1850-1914. By Warren K. Moorehead, A.M. Illustrated. Andover, Mass.: The Andover Press.

degraded. It is a suggestive fact that the Navajo are to-day the only considerable body of true Indians remaining who are in fair health and prosperity and with good outlook — *if left alone*. They are practically the only ones who have been left to follow their own free and natural life.

All writers draw a contrast between the situation of Indians in the United States and those in Canada. In what are they different? That there is a difference proves that contact between two races does not inexorably lead to such a condition as we have. Has the Canadian white man higher ideals than we? Is he more honest, more just? Or is it a mere question of dollars, and is he less hungry for gold than we? In speaking of Canadian policies regarding Indians, Mr. Moorehead says:

"Mr. Duncan C. Scott, who holds the office in Canada corresponding to our Commissioner of Indian Affairs . . . showed us a few thin pamphlets — all the regulations, laws, statements, methods of procedure, etc., necessary in the management of Canadian Indian affairs. With us we employ skilled lawyers to fathom the intent of our legislators. They must delve into thousands of pages of conflicting laws, rules and statutes. And after one set of attorneys have presented their views, the mass of legal rulings is so enormous and complicated that other attorneys assigned the same task usually arrive at exactly opposite conclusions from those presented by the first corps! Mr. Scott also informed us that when a white man marries an Indian woman in Canada, he has no part in tribal or individual property. The government issues no deeds to Indians, but they live on their farms as do our own. All incentive to graft is removed. The simple, effective, Canadian management of Indian affairs, compared with our ponderous, complicated and ignorant handling of the same class of people in this country, points a very strong moral."

As a people we claim to excel in honesty and in practical business sense. The condition of our Indians to-day gives the lie to both claims.

FREDERICK STARR.

#### TAGORE: POET AND MYSTIC.\*

The award of the Nobel Prize for "idealistic literature" to Rabindranath Tagore suddenly made him an international figure. At that time his work was scarcely known, except to a limited circle; the award was due, according to Mr. Ernest Rhys, to "a distinguished Swedish Orientalist who had read the poems in Bengali before they appeared in English."

\* *RABINDRANATH TAGORE. A Biographical Study.* By Ernest Rhys. New York: The Macmillan Co.

*RABINDRANATH TAGORE. The Man and His Poetry.* By Basanta Koomar Roy. With an Introduction by Hamilton W. Mable. New York: Dodd, Mead & Co.

*SONGS OF KABIR.* Translated by Rabindranath Tagore. With Introduction by Evelyn Underhill. New York: The Macmillan Co.

Tagore has since translated a number of his representative books into English, in which the finer harmony of prose has been rendered with a sensitiveness and refinement rare in our Western literature. But as a man he has remained shadowy to us. And inasmuch as circumstances have made him in some sort an ambassador of the East to the West, we have come to desire a larger body of biographical fact concerning him, as well as an account of his place in the traditions of his own land.

To fill this need we now have two biographies: one by Mr. Ernest Rhys, a friend of the poet, and temperamentally fitted to appreciate him; the other by Mr. Basanta Koomar Roy, a fellow countryman who is endeavoring to make his native land better understood in America. Both biographers have gathered their information at first hand, and so have made their books authoritative; but Mr. Rhys, partly because of his style and partly because of his merely appreciative and interpretative rôle, has given no very definite outline to the character of the poet and mystic. Mr. Roy has been more conscious of the difficulties in interpreting the East to the West, and has maintained a more critical poise throughout his book.

The impression we derive from Mr. Roy's volume is of a personality of rich charm and great activity. Tagore's varied career as manager of his father's country estate, as poet, musician, essayist, dramatist, novelist, editor, national leader, and finally as educator, seems to us too prolific and energetic to be truly Oriental. Moreover, quotations from his letters prove him a keen observer and thinker, with decided opinions on such dangerous subjects as feminism, education, and the defects of Americans. "Tagore is a voracious reader. Every month he buys many books on literature, philosophy, economics, politics, sociology, and history. He reads them all." He is not ascetic or soured. "He loves the world as passionately as a miser loves money." It is reassuring to the Western mind to find a spiritual hero so human, a seer so practical and near.

To rehearse the main incidents in the quiet life of Tagore is not necessary; they have been known since the publication of "Gitanjali" with Mr. Yeats's introduction. But in the full account of the poet's career given in Mr. Roy's book, it is interesting to look for important points of contact with the romanticism of Europe. Thus we read:

"The realistic love poems of Tagore's youth shocked many old-fashioned Hindu moralists, who received them with disdain. They were up in arms against Rabindranath, thinking that he was likely

to demoralize the youths of India by the sensuousness of his love poems and songs. They were afraid that he was going to introduce the romanticism of the West, of Byron and Shelley, in India, and to depart from the classic serenity of Indian literary treatment of the human passions."

In his love of nature, also, he wins at once the sympathy of those who have been nourished on Wordsworth. How near he approaches the nature worship of European romanticists may be seen from a letter written in his youth from a house-boat on the Padma River, where he was superintending his father's estate:

"Truly, I love this Padma River very dearly, it is so wild, so undomesticated. I feel like riding on its back and patting it caressingly on its neck. . . I no more like to take a part before the footlights of the stage of publicity. I rather feel like doing my duty in silent solitude amid these transparent days that we have here. . . Here man is insignificant, but nature great and imposing. The things we see around us are of such a nature that one cannot create to-day, mend to-morrow and throw them off the day after. These things stand permanent, amidst birth and death, action and inaction, change and changelessness. When I come to the countryside I do not look upon man as anything separate from nature. Just as rivers flow by through many strange lands, similarly the current of humanity, too, is incessantly following its zig-zag path through dense forests, lonely meadows, and crowded cities, always accompanied by its divine music. It is not quite right to make the river sing, 'Man may come, man may go, but I go on forever'—for man, too, is going on forever with his thousand branches and tributaries. He has his one end attached to the root of birth, and the other to the ocean of death—both enveloped in the mysterious darkness; and between these two extremes lie life, labour and love."

Such evidences of parallel movements of romanticism in the East and the West seem even more conclusive when we read that "Raja Ram Mohun Roy, the father of modern India, introduced an age of reform in India. Well versed in the literature of the East and of the West, he strove to unite the cultural life of both for mutual benefit. With his towering genius he handled the social, political, religious, and literary life with the hand of a master. . . At his death, he left a unique worker as his intellectual descendant, Debendranath Tagore, the father of Rabindranath." Frequently Rabindranath Tagore is praised for uniting the wisdom of the East and the West, and so being able to see the defects of both. One begins to wonder if the whole national renaissance of India was due to European stimulus.

But the Hindus see that materialism and luxury are dominant in our civilization, and by their clear vision are defended against our

influence. "I am afraid," wrote Tagore, "that the present-day civilization of Europe is imperceptibly extending the arid zone in its social life. The super-abundance of luxuries is smothering the soul of the home—home that is the very abode of love, tenderness, and beneficence—a thing that is, above all, most essential for the healthy development of the human heart. In Europe homes are disappearing and hotels are increasing in number." In a letter he once wrote that "as the streets in the European cities are made of hard stone, brick and mortar, to be made fit for commerce and transportation, so the human heart becomes hardened and best suited for business. In the hard pavement of their heart there is not the slightest opening for a tender tendril, or a single blade of useless grass to grow. Everything is made bare and strong."

Contact with European civilization has, of course, had a liberating influence on Tagore. But his true antecedents are members of the great poetical and religious tradition of India. In his poetry of nature he was deeply influenced by the Vaishnava poets of the fifteenth and sixteenth centuries, "even though," says Mr. Roy, "in the poems of Tagore the love fervour of the Vaishnava poets fades a little." In his devotional and religious poetry he was profoundly influenced by Kabir, Chandidas, and Joy Dev. In the translations which he himself has given us of the songs of Kabir, the fifteenth century mystic and poet, we find the same religious universalism, the same acceptance of actual life, as in the work of Tagore. Kabir was a Mohammedan youth who was admitted to discipleship by the great Hindu teacher Ramananda, even though a Mohammedan, a weaver, a simple and unlettered man. "Hating mere bodily austerities, he was no ascetic, but a married man, the father of a family—a circumstance which Hindu legends of the monastic type vainly attempt to conceal or explain—and it was from out of the heart of the common life that he sang his rapturous lyrics of divine love." This disregard for the letter of the law, however, is not popular in India, and the religious songs of Tagore are not the songs of the masses. "The masses have no comprehension of the Brahmo Somaj—the religious Unitarians of Hindustan. . . One might sing Tagore's religious songs to a Bengali farmer, but he would listen unmoved; and might even ask the singer to stop if he happened to detect it to be a Brahmo song. The orthodox hatred for Brahmo disregard for Hindu mythology is very intense."

It is interesting to note from Mr. Roy's book that admiration for Tagore is much more critical and reserved in India than in England and

America. His countrymen admit his greatness, but not that he is the greatest Bengali poet for many centuries, as is sometimes hastily said. One literary Bengali in America commented: "If Mr. Tagore had ever attempted to write profound books like 'Raibatak' or 'Kurukshetra' of Nabin Chandra Sen, his lyric brain would have burst before finishing even one canto of either." Another said: "His love lyrics are poor imitations of the poems of our Vaishnava poets of old, and his philosophy is the philosophy of the Upanishads. Let the Europeans and the Americans rave over Tagore. But there is nothing new for us in his writings." Tagore himself pleads guilty to dabbling with too many things: "I am like a coquettish lady that wants to please all her lovers, and is afraid to lose a single one. I do not want to disappoint any of the Muses." Nevertheless "no other literary man in Bengal has done so well in so many things. Even the most adverse critics of Tagore are bound to admit that he has adorned every department of Bengali literature by his transcendent genius." He has become a representative, especially in poetry, of the Bengali renaissance which is saving the classical culture of India. "He was needed in India as Dante was needed in Italy, Shakespeare in England, and Goethe in Germany."

In seeking to define and estimate the significance of Tagore for the West, it is interesting to recall that poetry had been drifting in the direction of mysticism before Tagore became known to us. "These lyrics," wrote Mr. Yeats in his preface to "Gitanjali," "display in their thought a world I have dreamed of all my life long." Poetry had sought to become a symbol, a musical suggestion. And so we were prepared to understand an art which proceeds, not by definition and outline, after the Greek manner, but by suggestion and symbolism. But it is out of the question that the main body of our poetry and art should ever become merely suggestive and mystical; the hold of the Greek spirit on us is too great; Phidias and Plato make us afraid of intellectual twilight, of emotional dissipation. In one respect, however, the literature and life of the Orient are a deep challenge to our civilization. "If I work in my garden and prune an apple-tree," wrote Emerson, "I am well enough entertained, and could continue indefinitely in the like occupation. But it comes to mind that a day is gone, and I have got this precious nothing done." It is characteristic of our civilization, however, that we continue the activity without reflecting upon its vacuity. We are not happy unless active. Hindu poetry should reveal to us that the lack of a

core of thought accounts for the fatuity of our religious efforts, the charlatanism in our culture, the restlessness and materialism of our life. "You people over here," Tagore once remarked to Mr. Rhys, "seem to me to be all in a state of continual strife. It is all struggling, hard striving to live. There is no place for rest, or peace of mind, or that meditative relief which in our country we feel to be needed for the health of our spirits." When the Nobel Prize was awarded to him, he gave all the money to his remarkable school at Shanti Niketan; but, overwhelmed by publicity, he wrote, "They have taken away my shelter."

LOUIS I. BRUNDVOLD.

#### A SCIENTIFIC BAEDeker OF THE WEST.\*

A telling example of the effectiveness of coöperative effort in book-making is given in the volume entitled "Nature and Science on the Pacific Coast," a well-balanced treatise by no less than thirty authors, each an authority on the subject about which he has written. This handbook is planned for use in conjunction with the meetings of the American Association for the Advancement of Science to be held in August of this year in connection with the Panama-Pacific International Exposition. The volume will, however, be of value long after the palaces by the Golden Gate have vanished into memories, for it is an epitome of the enduring natural phenomena of the West.

Though professedly written for the scientific traveller, it is not a technical treatise for specialists, but rather a presentation by specialists, each of his own field, for the use and enjoyment of all the others. It is therefore largely freed of technicalities wherever possible, and condensed to a minimum space. Would that all books of information were as innocent of superfluous padding! It is rather a rich mine of information tersely told, without effort to adorn or to exploit the resources of this interesting land for the tourist or the prospective purchaser of town lot or orchard. It seeks merely to direct the attention of the intelligent traveller to those physical features of the Coast which it may be worth his while to understand.

The range of information included in the thirty-one chapters may be inferred from such sub-titles as Professor Kellogg's "Burbank's Gardens," an account of the constructive work of this wizard among flowers and fruits; or

\* NATURE AND SCIENCE ON THE PACIFIC COAST. A Guide-book for Scientific Travellers in the West. Edited under the Auspices of the Pacific Coast Committee of the American Association for the Advancement of Science. Illustrated. San Francisco: Paul Elder & Co.



Professor Teggart's "The Approaches to the Pacific Coast," an illuminating historical presentation of the problem, both local and international, of Oriental immigration; or Professor Howard's "Outdoor Life and the Fine Arts," a sympathetic account of the utilization in this land of sunshine of the out-of-doors for plays, festivals, tournaments, and pageantry, with a list of over fifty such occasions distributed throughout the year. In "Literary Landmarks of the Pacific Coast," Professor Seward retraces the footsteps of Bret Harte, Robert Louis Stevenson, Helen Hunt Jackson, and Joaquin Miller. Other chapters deal with "Mountaineering in the High Sierras," with legal and political developments, with the Spanish settlements and the old missions, and with the history of the Panama Canal.

The main theme of the book, however, is Nature and her utilization by man; hence the discussions of mines and mining, of the petroleum industry, of irrigation and hydro-electric developments, of the chemical resources and industries, and of the exceedingly varied agricultural resources and activities. Various specialists deal with climate and its causes in oceanic circulation, with the physiographic geography and the geology of the West, and even with the earthquakes which San Francisco newspapers are wont to record—elsewhere. Other chapters treat of interesting and significant features of the life of the West, the fossil deposits, and the recent fauna and flora of mountain and desert, of land and sea, including a brief account of the Indian tribes of the Coast. Astronomical observatories, biological stations, and museums are described, and an exhaustive itinerary of scenic excursions is mapped out. The work is illustrated with well chosen half-tones, and is amply supplied with maps for scientific description, with street maps of all the larger cities, and with a railroad map of the country west of the Rockies.

The publisher has produced a book convenient in form for the satchel or pocket, and artistic in typography and make-up. It is destined to be widely useful, and is significant of the enterprise, progressiveness, and vitality of Western scholarship.

CHARLES ATWOOD KOFOLD.

A new drama by M. Leonid Andreyev, translated by Mr. Herman Bernstein, is to be published this month by the Macmillan Co. It is entitled "The Sorrows of Belgium," and pictures the recent devastation of that country. Its hero is said to be M. Maeterlinck, and King Albert figures as one of the prominent characters.

#### RECENT FICTION.\*

Miss Marie Van Vorst is an accomplished story-teller, and her large personal following attests the success with which she appeals to the popular taste. "Mary Moreland" is perhaps the best example of her work, and it is easy to see why it must prove attractive to readers and hold their attention. Mary is a young woman of exceptional poise and strength of character, employed as a stenographer by a Wall Street financier. For five years she has served him, and during all that time he has been making more or less conscious comparisons between her and the nagging, jealous, worldly woman who is his wife. When domestic ructions have brought him to the breaking-point, he determines to cut loose, and appeals to Mary to go off with him. She almost yields, but is recalled to her better self at the last moment, and declines to enter into the illicit arrangement. She is torn by the conflict between love for her employer and the promptings of a conscience which will not let her forget the sanctity of the marriage-bond, and the social necessity of preserving even such parodies of the home as Maughm's establishment. She not only succeeds in resisting temptation, but she actually figures as a reconciling influence between Maughm and his wife. In the end, she comes to her own in consequence of the wife's death in childbirth. A secondary plot is provided by the fortunes of a girl friend who has loved not wisely but too well, and who is saved by Mary's influence from making a still greater mess of her life. The remaining characters of importance are Romney, an invalid English man of letters whom she serves for a time as amanuensis; a Colorado mine-owner who takes her into the bosom of his family, and her mother; an incredibly vain, selfish, irresponsible woman with a tincture of nauseating religiosity, whom Mary supports and almost loves despite her sordid scheming and inhuman ingratitude. All these characters are interesting, yet we feel bound to say that not one of them appears to be a consistent creation. The facets which reflect them to us are separately brilliant, but are cut according to a plan which does not bring out a symmetrical design. This lack of artistic co-ordination is also apparent in the

\* MARY MORELAND. By Marie Van Vorst. Boston: Little, Brown & Co.

THE HONEY BEE. A Story of a Woman in Revolt. By Samuel Merwin. Indianapolis: The Bobbs-Merrill Co.

THE DOUBLE TRAITOR. By E. Phillips Oppenheim. Boston: Little, Brown & Co.

THE SECRET SERVICE SUBMARINE. A Story of the Present War. By Guy Thorne. New York: Sully & Kleinteich.

AT THE SIGN OF THE SWORD. A Story of Love and War in Belgium. By William Le Queux. New York: Sully & Kleinteich.

THE SPLENDID CHANCE. By Mary Hastings Bradley. New York: D. Appleton & Co.



dialogue and the incidental matter, which present us over and over again with features which do not fit together, or are without adequate motivation. This element of incongruity is felt as a disturbing presence throughout the work.

The American business woman is again to the fore in Mr. Samuel Merwin's "The Honey Bee," but this time she is presented to us in a far more profound and subtle portraiture than is within the range of Miss Van Vorst's powers. Mr. Merwin's previous performances in fiction have, indeed, given us no reason to expect from him so profound a psychological study and so genuine a creation of character as he here affords us. There is no romantic glamour in "The Honey Bee," and little sentiment, but there is a great deal of convincing truth, which is a much more preservative quality. Hilda Wilson, to begin with, is upwards of thirty, an age which does not appeal to the romantic taste, although it is the age found best worth while by many of the greatest novelists, from Balzac to Meredith. She is a department manager in one of the great New York merchant establishments, and she has made good in her many years of service. A part of each year she acts as a foreign buyer, and it is in Paris that we make her acquaintance, and pursue her fortunes during the year over which the time of the novel extends. Somewhat fagged, and feeling that she is going stale, she accedes to her employers' solicitations that she take a long rest, but, instead of employing her months of business leisure in a restful way, she remains in Paris, and falls into a set of new associations and interests that take her far out of her wonted habits of thought and action, stir in her unsuspected instincts and emotions, and give her rich new experiences that broaden her character, and bring her to something of that self-realization which is, or should be, the purpose of every human soul worth saving to achieve. These experiences concern a little group of people with whom Hilda becomes accidentally associated, and from whom she learns to know aspects of life that have before been entirely unfamiliar. They include "Blink" Moran, an American prize-fighter; Adele Rainey, a variety-show dancer; a weak and vicious youth who is her dancing partner; and the illegitimate baby child of a French danseuse, who is herself in the hospital. Hilda moves into quarters with these people, takes Adele under her protection and the baby under her care—incidentally saving the life of the latter by hygienic precautions and scientific feeding—and becoming personally very much interested in Moran. The author portrays Moran so sympathetically

that we respect him (as Hilda does) despite his profession, and the scene of the great fight for the international championship is described with so much vigor and dramatic coloring that it is one of the best things of its kind we have ever encountered in fiction. Hilda is even stirred to think of Moran as a possible husband, and the author's skill almost persuades us that we might contemplate without dismay such a disposition of his heroine; but Hilda's practical good sense comes to her rescue, and sets her to making a match between Moran and Adele, which is far more fitting and reasonable. What contributes materially to Hilda's decision is the memory of Harris Doreyn, a man of large affairs who had employed her many years before, whom she had loved, and to whom she would have given herself had he not been already married. When Hilda has cut herself loose from all these Parisian complications, she goes to London, and there Doreyn once more comes into her life, making her realize that she has never really ceased to love him. He is broken in health, and his one desire is to see Hilda again, for which purpose indeed he has come abroad. They enjoy each other's companionship for a time, and Hilda, we are forced to believe, would in the end, had he lived, have defied the laws of society by living with him openly, so liberal an outlook upon life has she gained from her Parisian adventure. As it is, she is able to console his dying hour; whereupon she returns to New York and takes her business duties once more upon her shoulders. Mr. Merwin calls his book "the story of a woman in revolt," and we have seen that her revolt carries her to the brink of the precipice. It is morally inconclusive (like so much of life itself), but, if we can only suspend the function of moral judgment while we read, we shall not lack for variety of entertainment and deep human interest. Hilda and Moran and Doreyn are all genuine characters, and all make the strongest kind of an appeal to our sympathies.

It is easy to be wise after the event, and any skilful practitioner in fiction could now provide a prescient hero for a story of the great war. Such a hero is found in Mr. Oppenheim's "The Double Traitor," which tells us of an English diplomatic attaché who clearly understood, in the months preceding last August, what has since been so patently disclosed, and who did his best to persuade a reluctant officialdom that Germany was about to put into execution her carefully matured plan for embroiling the world in strife. Failing in his appeal to deaf ears and the invincible prejudice of those who believed it

impossible for Germany to do exactly what she has done, Francis Norgate went to work on his own account to save England from the worst consequences of that wanton attack upon civilization. Having himself been dismissed from his post in the legation at Berlin, he posed as a man with a grievance, and became apparently the tool of one Selingman, the head of the German spy system in England. He seemed to be furnishing valuable reports to his employer, but they were framed only to deceive, and, as the critical day approached, he sought an interview with Mr. Churchill, found in him a willing listener, and so impressed him with his revelations that an order was given for the immediate mobilization of the fleet. Thus does history become the handmaid of fiction. The scene in which Selingman is finally trapped and marched off to the Tower, after learning how successfully Norgate has tricked him, is perhaps the most exciting that we owe to the author, accomplished purveyor of thrills though he be. The private romance of Norgate and the Baroness von Haase (of the Austrian secret service) makes a very acceptable love-story, but its interest is overshadowed by the great affairs with which it is so intimately entangled. This capital story should make many new friends for Mr. Oppenheim.

There would obviously be something lacking in these days in any survey of current fiction that did not include one or more war stories, and it is indeed likely that the war will be responsible for an output of fiction as far beyond that occasioned by any other war as this conflict exceeds all others in magnitude. The last issue of *THE DIAL* contains the appalling statement that in Germany alone the closing months of 1914 witnessed the publication of *one and one-half million* new patriotic songs. The inference from this as to novel-writing throughout the world simply staggers the imagination. Upon the present occasion, aside from the ante-bellum invention just described, we have something to say about three new books of war-fiction, the first two of them being what the British public knows as "shilling shockers," while the third is a far more serious artistic production.

Mr. Guy Thorne is the author of "The Secret Service Submarine," which tells how a schoolmaster on the Norfolk coast saved England from a German invasion, and discomfited as villainous a conspiracy of spies as ever existed even in the heated brain of a popular novelist. Says John Carey, the hero, on page 147, "I am not going to describe everything I saw in detail. This is a story of action, and I always skip the descriptive parts in books,

myself. The Johnnies only put them in to fill up." What he means is that he is not going to describe in detail, etc., but that is unimportant. He certainly makes good his claim that "this is a story of action." Carey is an athlete with a game leg which unfits him for the active service of his country. Consequently, he becomes a sub-master in a boys' private school kept by one Dr. Upjelly, who is in reality the Graf von Vedal, a German spy of the most resourceful and dangerous sort. The school is situated on a lonely stretch of the Norfolk coast, and the enemy communicates with the conspirators by means of a submarine which creeps up an inlet close to the establishment. When the story reaches its climax, the hero kills Vedal, and then, aided by his brother, who is a British naval officer, and by two boys from the school, captures the German submarine by a ruse, kills its crew, and then, setting out for sea with the prize, intercepts and torpedoes a German war-ship which is convoying a number of transports for the invasion of England, sinks or puts to flight the transports, and covers himself and his companions with glory. All the parties concerned in this exploit get commissions and Victoria crosses, and the hero gets besides Dr. Upjelly's step-daughter, who has given valiant aid to the enterprise. Cheap as the story is in any literary sense, it is an undoubted thriller, and a notable example of swift melodramatic action.

Mr. Le Queux, who writes "At the Sign of the Sword," is a man of parts, favorably known to readers of sensational fiction. The story is Belgian in setting, and takes us to the early days of the invasion of that martyred country, whose glorious achievement in making the outcome of the war a foregone conclusion almost from the start saved Europe from destruction, and won for the Belgian people a fame that will shine undimmed for many centuries to come. Aimée de Neuville is the daughter of the richest man in Belgium, and is wooed (and prospectively won) by Edmond Valentin, a young lawyer of little wealth but bright prospects. The villain is one Armand Rigaux, an associate of Baron de Neuville in large financial affairs, and in reality a secret agent of Germany, preparing to betray Belgium into the hands of the enemy. He pays his addresses to Aimée, with the encouragement of her father, but they are loathsome to her, and she repels him with scorn. Edmond, meanwhile, knows of Rigaux's double-dealing, but a curious sense of honor forbids him to denounce his rival. When the storm bursts upon his devoted country, he takes his place in the ranks as an officer of artillery, while

Aimée hides herself in the family chateau on the Meuse near Dinant. The invasion of the Huns soon plunges her into the midst of the fray, and almost makes her a victim of their savagery, when the opportune appearance of Edmond saves her from the worst outrage, and puts a highly fitting end to the arch-villain. After some days of storm and stress, with a piling up of horrors, and a series of hairbreadth escapes, the lovers make their way to Ostend, and find a safe haven across the Channel. We must quote one illustration of the author's vigorous hard-hitting:

"The sun had set, and the red afterglow — that crimson light of war — was showing in the west over where lay Great Britain, the chief objective of the Kaiser and his barbaric horde of brigands, hangmen, executioners, and fire-bugs — the men doing the bidding of that blasphemous antichrist who was daily lifting his hands to Heaven and invoking God's blessing upon his hell-hound impieties."

It makes a spirited tale, colored throughout with romantic sentiment. Whatever Mr. Le Queux cannot do, he at least can construct an effective plot, and carry it through with vigor and variety.

Our remaining war novel is of a far more serious sort than the two just described, and belongs to literature as distinctly as they do not. It is entitled "The Splendid Chance" and is the work of Mrs. Mary Hastings Bradley, already well known as the author of a sterling historical romance, "The Favour of Kings"; an Egyptian tale of love and mystery, "The Palace of Darkened Windows"; and innumerable short stories. Mrs. Bradley's heroine is a typical American girl, and we first meet her as she embarks for Europe in the spring of 1914, with the intention of working in the art-schools of Paris. She comes from a New England college town, and is filled with artistic ambition. Among her fellow-passengers is an English army officer, Captain Edgerton, who cultivates her acquaintance, and gains with her a footing that promises romantic developments. This promise is later fulfilled when Edgerton visits Katherine in Paris, and friendship ripens into love. Meanwhile, we make the acquaintance in Paris of Robert McNare, an American sculptor of genius, whose studio is just below Katherine's rooms. McNare is the victim of an unfortunate marriage with a faithless wife, from whom he is divorced, retaining custody of the little girl who is all the world to him. He is a morose and unapproachable person as far as women are concerned, but Katherine breaks down his defences when she devotes herself to Peggy, and saves her life one dreadful night

when she is attacked by croup. But McNare sees that his love is hopeless when Edgerton appears upon the scene, and gnaws his heart out in silence. The stage is thus set for the real drama, which opens on the fatal First of August. This prologue, although it occupies half the volume, keeps us impatient for the appearance of the main theme, but it could not well be spared or even shortened. The tragedy that ensues is but one of millions bred of Germany's wanton onslaught upon the peace of Europe, but it is set before us with such poignancy, such vividness, and such sympathetic grasp that it is made a typical crystallization of the whole horrible meaning of the great war. It takes us to the front in Northern France, when the invader has been driven back from the gates of Paris. Katherine has given her services to the Red Cross, and it becomes her fate to find Edgerton lying on the battle-field, to receive his dying words of love, and to sit by his corpse in lonely vigil all night long. The pathos of this scene is well-nigh unbearable, and grips the heart as do few scenes with which we are acquainted in fiction. But the lesson of life is that no grief can utterly crush the spirit of youth, and after weeks of dumb agony made just possible to endure by the routine of her ministration to the wounded, Katherine returns to her Paris lodgings, and learns that McNare has been bereft of the sole joy of his life by a midnight bomb from the skies that has made his little Peggy its victim. The two stricken mortals find what solace they can in their mutual sympathies, and Katherine accepts McNare's escort to England, where they spend some weeks in the peaceful Cotswolds. And one morning in November, when Katherine, after a weary night, has risen before dawn, and climbed to the summit of a hill, life is suddenly born anew in her, and the *élan vital* asserts its mastery over her shattered existence.

"Suddenly she felt herself strong and enduring, even as the earth was enduring, and in the elemental clay her spirit burned with a new fire. . . . She felt glad. Life was not all horror while it held love and beauty, and love was not gone while memory lived. . . . Her heart was not empty! It held priceless memories of love and courage. Bitter that Jeffrey must be one of the martyrs in that struggle of the everlasting verities of freedom and right against undying stupidities and cruelties, but splendid for her that he had lived, that she had known him, that they had loved! She looked out over the world, fresh and beautiful, and though the irrecoverable beauty and freshness of her own life were gone, her splendid chance for perfect joy, she felt the indestructible forces of youth and life within her. And she knew that she would go on, and go on bravely and stanchly, not darkening a sad world with her grief, but drawing strength

from her memories, from her own soul, and from the strength of this nature, so impersonal, so enduring, so free of beauty."

The chapter from which these quotations are made offers us at once the best writing and the most vital philosophy of the entire book. Nothing remains but a kind of epilogue in which the two return to Paris, and discover that it is still possible for them, in companionship with one another, to patch up their broken lives, and be of some use to the world.

"'You don't know—how much I want to give. How much there is to give,' she said chokingly. 'Of all people in the world, I—I could begin again with you. . . . We've borne—enough of hurts. There are other ways of helping—for us both. But don't go out to fight—with that hate in your heart! Not—not yet—not till they need you! We'll help, we'll spend our lives in helping . . . but let it be now for the little children, the homeless ones—for Peggy's sake. . . . Oh, you'll stay! You'll stay with me!'"

This is the deft and natural solution found by the author for her extremely difficult emotional complication, and this is the ending of a very tender, wise, and beautifully written story.

WILLIAM MORTON PAYNE.

#### NOTES ON NEW NOVELS.

One reads rather dejectedly the earlier chapters of Mr. John Corbin's "The Edge" (Duffield), sustained rather by the thought that the author has never been guilty of trifling with his readers than by any evidence of it at hand. The reward comes after this preliminary lightness has been passed, for the book turns to an attempt to solve the bitter problem which decent Americans confront who are trying to have children and bring them up according to right standards. As one goes on, it becomes apparent that the author is going down to the cause itself, and that he finds it in the lack of a religion that affords a workable rule of life seven days in the week. It can hardly be said that Mr. Corbin mingles his propaganda with his fiction without loss to the latter, but he has nevertheless written a book that deserves reading.

The problems arising from the passing of the old New England stock afflict the hero of Miss Honoré Willies's "Still Jim" (Stokes), who wishes to marry and have many children for the sake of perpetuating, with his family name, the ideals of the founders of so many of our best traditions. With this fundamental motive, Still Jim—the qualifying adjective bespeaks his reticence—enters the United States Reclamation Service, and there accomplishes noteworthy results, chief of which is overcoming those qualities in himself which have retarded the realization among us of the old ideals. The book is interesting in many ways, with the element of romance well sustained.

If American novelists have in the main fallen behind their brethren of Great Britain, we are still

able to point to several writers of short stories on this side of the Atlantic who may challenge comparison with any abroad. Among these latter high rank must be given to Mrs. Katharine Fullerton Gerould, whose second volume, "The Great Tradition and Other Stories" (Scribner), has now been published. It contains eight examples of short fiction, all but one bearing the same firm traces of masterly handling in much the same *genre* as characterized the author's earlier book. The reactions of persons of high intelligence and developed sentiment are set before the reader's eyes recognizably and with an admirable power of analysis. Lovers of literary art will rejoice at this new evidence of Mrs. Gerould's skill.

Mystery without murder implicit in the main situation, and with a solution more carefully concealed and less in the nature of things than in most books of the sort, characterizes "Pals First" (Harper), by Mr. Francis P. Elliott. What appears to be a young escaped convict and an old clergyman who has served a term in an English prison for proved manslaughter descend as tramps upon a southern mansion. The young man is recognized by the old colored servants as their young master, and a highly elaborated scheme of deception follows. There is an amazing lack of good breeding in the supposedly cultured principals, but the story moves well and there is a sense of fun in nearly every situation.

The European element in modern America is widening our selection of literary topics. A few years ago such a book as Mr. James Oppenheim's "The Beloved" (Huebsch) would have been thought impossible. It deals with a common girl, the daughter of nobody, and a young New England writer and poet just arrived in New York. Through his love she finds herself at the end with her better nature and ambitions awakened, and entered upon a career as one of the most popular of moving-picture actresses. The boy had to be sacrificed to bring her to self-realization, and the earlier steps in their intercourse are shown with a fidelity to fact which would have startled an earlier generation.

"Spray on the Windows" (Doran) is a well considered story of life in a small English seaside town, written by Mrs. J. E. Buckrose. It deals with the career of a girl who intends to bend life and love to her will, but who finds love too strong. With the selfishness of youth, she plans to marry well. Becoming the highly valued companion of an old family friend, she somewhat artlessly engages the affections of the old lady's heir. But there has been a young neighbor, a man with whom fate has dealt hardly and unjustly; and love beckons away from the ease she had longed for, and leaves her at the close of the book strong to work out a worthy destiny as wife and mother.

Mr. Richard Marsh writes good detective stories, but seldom stories of good detectives. In "The Woman in the Car" (Lippincott) the officers of the law, after spending three hundred closely printed pages in looking for the murderer of a prominent financier, have the questionable satisfaction of seeing the financier enter their office for the purpose of telling them their mistake. There are two other

deaths in the progress of the tale, but the police arrive at no result with regard to either of them, one passing as suicide and the murderess giving herself up for the other. The story has all the complications that the most exigent reader could demand.

As a thoroughly complicated mystery story, with the solution well concealed until near its close, when the tangled skein is unravelled after the manner of a complicated chess problem, "A Silent Witness" (Winston), by Mr. R. Austin Freeman, is to be highly recommended. It opens with the murder to which readers of such stories are accustomed, followed by a suspicious death, and these in turn by several calculated attempts upon the life of a young English physician—of the rather impenetrable type usual in such cases. A fellow-practitioner, but one in the field of medical jurisprudence, is the brains of the case.

Miss Carolyn Wells has turned her attention of late to stories of mystery, one Fleming Stone being the M. Dupin of her narratives. "The White Alley" (Lippincott) is the latest of these, and he brings a murderer to book by means of a boy's marble which, dropped from an attic, conducts him to the missing *corpus delicti*. It is done with a quite wonderful economy of effort, and little of the spectacularity usual on such occasions, but the story as a whole suggests that Miss Wells will do better when she becomes more accustomed to this sort of writing; the machinery creaks a little here.

An old fashioned novel in its length and particularity of treatment is Mrs. Kathleen A. Lund's "Oliver in Willowmere" (Heath, Cranton & Ouseley). With the third chapter we are introduced to fully thirty characters who play parts throughout the story. Chief of these characters is a non-conformist clergyman who for a time preaches to a congregation in the fenland country of England. The people of the book are well differentiated, and many of them will constitute friends for the reader, coming as they do from all the walks of life in a small English town.

The protagonist of "The Boss of the Lazy Y" (McClurg), by Mr. Charles Alden Seltzer, is a reckless, ill-natured brute to whom his father on his death leaves his ranch on condition that the son show signs of amendment. To a young girl he leaves the actual possession of the property, with the provision that it shall revert to her at the end of a year if the experiment fails. This is the basis for all that is worth while in the story, but it is complicated with a great deal of needless episode which hampers the plausibility of the whole sensational yarn.

Grown persons as well as children will find interest in "Pierrot, Dog of Belgium" (Doubleday), by Mr. Walter A. Dyer. Its hero is one of those super-serviceable animals of Flanders, bred for use as a hauler of burdens in peace, and graduated into the service of a small-gun battery when war broke upon his unhappy country. One may enter deeply into the feelings of a stricken people through this faithful medium, and both the dog and his masters are impressively drawn.

#### BRIEFS ON NEW BOOKS.

*Studies in  
Chaucer and  
his times.*

The Percy Turnbull Memorial Foundation in the Johns Hopkins University has brought forth some admirable lectures on poetry since E. C. Stedman in 1891 delivered the first of the series on "The Nature of Poetry." Unfortunately, too few of these have been published since Jebb and Tyrrell followed the excellent example of Stedman in giving a wider publicity to their lectures. We are therefore very glad that Professor Kirtledge, who lectured last year on "Chaucer and His Times," has had his lectures published (Harvard University Press). There is no one in America more qualified to speak on Chaucer with discrimination and lively sympathy. He has interpreted the poet in terms of the present without any suggestion of cheap popularization. Chaucer moves before us as he did in that vital and interested age, pursuing his vast specialty, the study of mankind; and he betrays in his work the artist whose great joy was in his fellow man. Four works are taken up in considerable detail,—*"The Book of the Duchess," "The House of Fame," "Troilus,"* and *"The Canterbury Tales."* It is hard to say which of these is most successfully treated; perhaps the lecture on *"The House of Fame"* is the least pleasing and that on *"Troilus"* reveals the scholar's keenest enthusiasm. Especially good, just to mention a detail or two, is the discussion of the *naïveté* of the *"Book of the Duchess"* as being that of the Dreamer (not Chaucer), who displays such insight into the needs of a heart bleeding with grief that he has been accused by unsympathetic and undiscerning critics as being dull of comprehension instead of showing the "artless artfulness of a kindly and simple nature." *"Troilus"* is not merely "the most beautiful long narrative poem in the English language," as Rossetti termed it, but "the first novel, in the modern sense, that ever was written in the world, and one of the best." So the poem is considered as a tragedy of character growing out of the tragedy of situation, and especial study is made of the three great characters, *Troilus*, *Cressida*, and *Pandarus*, with the conclusion that something is amiss in this society with its code of love. When *Troilus* has died, "the great sympathetic ironist drops his mask, and we find that he has once more been studying human life from the point of view of a ruling passion (as he had done in *'The House of Fame'*), and that he has no solution except to repudiate the unmoral and unsocial system which he had pretended to uphold." *"The Canterbury Tales"* are treated

as a great drama in which the characters for the most part determine the action and the sequence of the tales. Especially is this seen in the Marriage Group, which begins with the Wife of Bath's Prologue and ends with the Franklin's Tale. It is rather remarkable that no reference is made to Professor Frederick Tupper's striking theory of Chaucer's use of the motifs of love and the seven deadly sins in binding these tales into a more complete unity than had hitherto been conceived of. A very interesting bit of interpretation is that of the lines at the close of the Pardoner's Tale when he suddenly and unexpectedly drops his cynicism and shows that he has not always been an assassin of souls:

"And Jesu Crist, that is our soules leche,  
So graunte yow his pardon to receyve;  
For that is best — I wol nat yow deceyve."

"A very paroxysm of agonized sincerity," to be followed immediately by "a wild orgy of reckless jesting." It is strange!

*"The mystery  
and the miracle  
of vitality."*

In considering what Tyndall has expressively denoted "the mystery and the miracle of vitality," Mr. John Burroughs says: "I have had a good deal of trouble in trying to make my in-born idealism go hand in hand with my in-born naturalism; but I am not certain that there is any real break or contradiction between them, only a surface one, and that deeper down the strata still unite them." Nevertheless, in the dozen chapters of his book, "The Breath of Life" (Houghton), from which these words are quoted, he makes no visible progress, and doubtless did not expect to, toward establishing a connection between the two. The mystery of life, defying all explanation on the part of scientist and naturalist, is his theme, from beginning to end, under slightly varying aspects, as it has already been his chosen topic in some of his former writings. Citing with more or less of agreement or dissent such authorities as Darwin, Tyndall, Spencer, Huxley, Sir Edwin Ray Lankester, Professor Haeckel, and, with a different emphasis, Professor Bergson (to whom he not very long ago devoted a cordially appreciative chapter), Mr. Burroughs presents in highly interesting and suggestive fashion a cursory view of the different methods of approach to this fascinating and tantalizing problem, and, as was of course to be expected, leaves us at last as hopelessly and delightfully perplexed as we were in the beginning. The very breath of life to the problem is its insolubility. More than half the charm of the book, for most readers, is explained in its author's prefatory confession of his own attitude toward his theme. "I am

forced to conclude," he tells us, "that my passion for nature and for all open-air life, though tinged and stimulated by science, is not a passion for pure science, but for literature and philosophy." His imagination and ingrained humanism, he adds, are appealed to by natural history, wherein he finds something akin to poetry and religion. It is, indeed, the poetry and the humanism of the book that render it so readable and make it literature rather than science. A reproduction of Mr. Pietro's bust of the author is shown in the frontispiece.

*New light on  
the emotions.*

A notable new book by Dr. W. B. Cannon considers the subject of "Bodily Changes in Pain, Hunger, Fear, and Rage" (Appleton). As the result of an elaborate series of ingenious experiments, a distinct mechanism is established for the emotional support. The adrenal glands play a central part in it. It is a specific device for the intensification of energy, and the further protection of the organism when under extreme emotional excitement in urgent situations. To a minor degree the same order of process accompanies emotional excitement of a milder range. Pain, hunger, fear, and rage represent the situations of the struggle for existence or its incidents. It is in the interests of these that the evolution of the mechanism has proceeded. Adrenin increases the blood sugar, hurries coagulation (a vital matter in the bloody business of fighting), and gives spurt to muscular energy. All these changes are detectable in the subjects of excitement—both players and spectators—of a football game, as also in the "before" and "after" of a severe examination. The mechanism is intimately psychic; the emotion is essential to its summons. The fact that animals share a comparable emotional disposition is established. As the human mouth waters at the sight of tempting food, so also will the flow of saliva in a dog be stimulated only when appetite is present. Contrariwise, nervous excitement stops the flow of the gastric juices; the reality of nervous indigestion is adequately sustained by physiological evidence. There are also illuminating side-lights upon the physiological setting of the emotional states: not the least interesting of these is that the "emotional" defence of war has no exclusive vantage as against other active rivalries, such as sport. The central value of this able volume lies in its correlation of the physiological changes; it thus gives a consistent interpretation of certain hitherto obscure mechanisms of the emotional life. It is a positive and an important contribution.

*Internationalizing  
the Monroe  
Doctrine.*

In recent years there has been an increasing disposition among students of American foreign policy to find fault with the Monroe Doctrine as it is now interpreted; and some, even, are beginning to denounce it as an obsolete shibboleth, the continued enforcement of which by the United States alone is a wrong to the greater powers of South America and a constant source of danger to this country. Some demand that it should be abolished outright; others that it should be radically altered, and restored to its original character; still others, that it should be "internationalized," and other nations be invited to cooperate with the United States in the maintenance of the doctrine. Among those who advocate the last-mentioned policy is Professor W. I. Hull of Swarthmore College, who has recently published a little volume of addresses entitled "The Monroe Doctrine: National or International" (Putnam), in which he maintains that the United States cannot expect to lay the foundation of permanent peace and genuine justice if it continues to insist on an exclusive responsibility for the doctrine. It is not only foolish but wrong, he argues, for a single nation to attempt to perform what is evidently a world-task. The rest of the world, we are told, has lost patience with our attempts to square our practice with our political theory, and it has become increasingly evident that the logical solution of the problem is the assumption of the rights and responsibilities which the doctrine entails, by the entire family of nations and its subjection to the institutions established at the Hague. There is much in this suggestion that will commend itself to thoughtful men; but there are still many to whom the idea will, as Professor Hull admits, appear to be little short of treasonable.

*A contribution  
to social  
betterment.*

Few writers on charity work have had so long and varied an experience therein as Dr. Edward T. Devine, General Secretary of the Charity Organization Society of New York City, and either past or present officer in many similar bodies engaged in the relief of distress and the amelioration of social evils. Thus his book, "The Normal Life," speaks with a measure of authority that is none the less impressive by reason of its tentative, undogmatic way of presenting social problems and their possible solutions. He recognizes "how little we have done as yet about some things, how few are the consecrated workers, how limited our vision, how inadequate our practical application of that admirable principle of cooperation so constantly on our lips, how provincial

and fragmentary all our philanthropy, even the best of it, how unworthy to be called either charity or justice, if by those noble words we mean what our fathers meant, or what our sons will mean by those or better terms describing the better human relations which are to be." Instead of treating specifically any one or several of the pressing social problems, the author chooses "another method of approach, hoping that we may get both unity and proportion into our study, and perhaps see some old problems in a new light, if we take for our background the normal individual life, and, following it through from beginning to end, try to determine what are the social conditions and social provisions which are essential at each stage to securing it." This normal life he considers successively in its seven natural divisions, the pre-natal period, infancy, childhood, adolescence, early maturity, full maturity, and old age; and that reader must be little interested in human welfare who fails to find the book full of suggestion. Its value to social workers is beyond question. Dr. Devine finds time, amid his other activities, to edit "The Survey," as many readers already know, and his present volume is published by the Survey Associates, of New York.

*Wonders of  
the Rockies.*

As John Muir was known as the Father of the Yosemite, so Mr. Enos A. Mills might fairly be called the Father of Rocky Mountain Park. It is largely due to his untiring enthusiasm and perseverance that this magnificent bit of mountain scenery has been preserved for all time as a playground for the people. In his book, "The Rocky Mountain Wonderland" (Houghton), Mr. Mills describes this region of towering peaks, canyons, alpine meadows, forests, and lakes. But he does much more than this: his book is the record of one who has for many years lived on intimate terms with the Rockies and their wild inhabitants, and writes from the fulness of his knowledge. The titles of some of his chapters suggest the range of his knowledge and interest; but they can give only a faint idea of the minuteness and sympathy with which he has studied the life of the mountains, and none at all of the charming simplicity and directness of his style. He tells us intimate stories of Mountain Sheep, Grizzly Bear, Beaver, Silver Fox, Woodchuck, and Chipmunk; of the struggle for existence in winter snows; of the growth and decline of forests and mountain lakes; of the birds and flowers that lend music, color, and fragrance to these high wildernesses; of the eccentricities of snow-slides; and of a hundred and one other things that make up



this mountain world of which most of us, even those who have spent many seasons in the Rockies, know so very little. And to illustrate his narrative, Mr. Mills has brought together a score or more of striking photographs of mountain life and scenery. Altogether the book is a notable one.

*Health control  
in the Tropics.*

Scientific information for the experts and specialists in tropical medicine and sanitation has grown with astonishing rapidity in the past decade, and popular treatises on restricted parts of the subject are available for the layman. However, no single book written from the elementary standpoint in simple concise form so fully covers the whole field as does Mr. W. Alexander Muirhead's "Practical Tropical Sanitation" (Dutton). The author has had a prominent part in the practical administration of the application of the science of preventive medicine under frontier conditions in the tropics. This probably explains the didactic tone of treatment, and the forceful presentation as well as the minor omissions, imperfections, and occasional scientific lapses. The book treats of the causes of avoidable tropical diseases, and their methods of social control, of mosquitoes and flies and the havoc they play by spreading malaria, sleeping sickness, and other forms of transmissible disease. The principles, methods, and official routine of inspection, disinfection, and police control are diagrammatically outlined. Ventilation, the protection of food and water, and the disposal of refuse are discussed in an elementary way, and sanitary law and practice are fully elaborated. The work is a valuable one for sanitary constabulary, and for lay use by estates, mines, and all commercial enterprises in the tropics for popular instruction and social protection. The reduction of the death rate among European officials in West Africa from 90 to 11.8 per thousand between 1896 and 1913 by sanitary measures is a convincing argument for the utility of the methods advocated in this manual.

*Determinism  
and romance.*

Pierre (Mme. Favre) de Coulevain does not give us a book of fiction in "The Wonderful Romance" (Dodd, Mead & Co.), but has availed herself nevertheless of her ability as a story teller in bringing together all sorts of incidents from real life, from history, and from religion; to show the world what enlightenment comes from complete acceptance of the doctrines of determinism. That we are under an immutable law, predetermined in its action down to the minutest detail, is her firm conviction,

and free will she puts by as carefully as any Calvinist. That this law is beneficent in its operations, however things may seem, she proves as far as she can, and it serves to support as buoyant an optimism as can well be imagined. By the light of her faith she examines many incidents in her own experience, some of them trifles taken by themselves; and passes from them to great sweeps of history, such as one finds in Gibbon, and to great human institutions, such as the Church of Rome. The universe is her field, at last, and everywhere is there evident to her eyes a great power, not ourselves, working for righteousness. Needless to say, the individual counts for comparatively little in such a philosophy. But the writer's outlook is clear and hopeful, and the book is well written and entertaining even when seeking most to be instructive. The translation, made by Miss Alys Hallard, leaves much to be desired. The work is dedicated to America,— "Country of New Thoughts."

*The universal  
appeal of  
great art.*

"All great actions have been simple, and all great pictures are," says Emerson, whom Professor Edwin Watts Chubb appositely quotes in opening his "Sketches of Great Painters," a series of untechnical chapters offered by one who, as he modestly explains, thought he might, "knowing so little about art . . . be able to interest the 'hoi polloi' who know even less." Accordingly he has set down the things that interest him, and that will interest many others, in regard to certain masters, old and modern, and their masterpieces. Appreciative comment, biographical information, and characteristic anecdote, all find appropriate place in the fifteen sketches dealing with as many artists, not arranged in chronological or any other order, apparently, but introduced each as the impulse moved. Thus Raphael heads the list and Van Dyck stands at the foot, while between them are scattered Millet, Leonardo da Vinci, Rembrandt, Whistler, Turner, Titian, Rubens, Corot, Michael Angelo, Reynolds, Murillo, Velasquez, and Rosa Bonheur. The author has spent many hours in the chief picture-galleries of Europe and America, so that his present work is no hasty production of the moment. Gifted with a taste for the best in art, he renders intelligent aid to his readers in the appreciation of that best, and does it in so unobtrusive and undogmatic a manner as to ingratiate himself at once with the "hoi polloi" whom, with humorous self-depreciation, he hopes to interest. Eighteen reproductions of well-known masterpieces are provided, and the book is published in pleasing form by the Stewart & Kidd Co. of Cincinnati.



Woman's place  
in modern  
progress.

Amid the welter of Feministic literature, Mrs. Florence Guerin Tuttle's "The Awakening of Woman" (Abingdon Press) should take an honorable place. Despite the continual striving after phrasal felicities, and the rather pronounced oratorical style, there is so much truth and such a degree of reasonableness in it that it must do the cause good in quarters which have hitherto been impervious. The chapters dealing with "Woman and Genius," "Creative Womanhood," and "Motherhood" are the least provocative of irrelevant objections. The analysis of the conditions necessary to genius is very good, but certainly many sympathetic readers will find the writer's selection of Madame Montessori, Madame Curie, and Mary Baker Eddy as the three greatest geniuses among modern women a curious one. "The Revaluation of Life" and "The Relation to Eugenics" are not so sanely reasonable. The author makes the common mistake of assuming that children, especially female children, have only one parent, a mother; also that the father's relation to the child is nearly, if not altogether, a material one. She is also peculiarly responsible for the *post hoc ergo propter hoc* fallacy that the immense recent progress in eugenics is due to the work of women. The book has not been sufficiently revised for perfect coherence; but it is on the whole stimulating, suggestive, and distinctly worth while.

New edition  
of a handbook  
on India.

Seven years ago the Rev. John P. Jones, D.D., produced an unusually good introductory book on "India: Its Life and Thought" (Macmillan). It was frankly intended for readers who were not familiar with the field, and was "based on thirty years of matured experience" in the most interesting land under the sun. Naturally, the author's point of view was given by his life work; but he tried to be scrupulously fair, and has succeeded much better than many of his fellow workers. The first edition had four successors, and on the whole this popularity has been deserved. However, we have one serious protest to enter: the references to political India should have been brought up to date in the issue of 1915, lately published. It is simply absurd to print in a book appearing this year the following statement about Lord Morley's famous reorganization: "Even at the present time the Secretary of State for India has introduced a scheme which will add materially to the power of India in the conduct of its own affairs." Similarly, there is no excuse for quoting the census of 1901 when the figures for 1911 have

been available so long. Furthermore, why should our best publishing houses not adopt the plan of printing distinctly on the title-page the number of the edition, with the date of the work's original appearance? Of course we may usually turn the leaf over and find this information in small type; but the more direct method has every advantage.

### BRIEFER MENTION.

"Outlines and Summaries" (Holt), a little manual prepared by Professor Norman Foerster for the use of freshmen in college, presents a formal and practical method of teaching students how to make analyses of expository essays. The illustrative material is fresh and interesting, and the compiler's enthusiasm for his task is very clearly reflected throughout.

"Readings from American Literature" (Ginn), by Mary Edwards Calhoun and Emma Leonora MacAlarney, is a textbook combining both prose and verse. It will be welcomed, as something that has long been needed, even though the idiosyncracies of the editors, and no doubt copyright difficulties as well, have prevented it from being as representative as many teachers will wish. The space given to seventeenth and eighteenth century writers seems proportionally too great, at least for high school students; and several later writers who should be included in even a hurried survey of American literature are omitted altogether. But the selections are in general well made.

For children who find the transition from the rhythmic work of the kindergarten to the more elaborate folk and æsthetic dancing somewhat difficult, and consequently uninteresting, Mrs. Irene E. Phillips Moses has arranged a book on "Rhythmic Action: Plays and Dances" (Milton Bradley Co.), that is adapted to the needs of the primary school, playground, and gymnasium. Many of the rhymes are from "Mother Goose"; the others are all popular favorites, or else have been chosen because of their contemporary or nature-study interest. Illustrations and music add to the usefulness of the volume, which has been prepared primarily to give pleasure to active, healthy childhood.

The California missions have received their full share of attention during the past two years, owing to the adventitious interest derived from the Panama-Pacific Exposition. Accordingly, Messrs. J. Smeaton Chase and Charles Francis Saunders have been at some pains to give a new turn to their treatment of "The California Padres and Their Missions" (Houghton). They begin with the personal contact with the traveller with each mission, and end with some personal reminiscence of one or another padre connected with the mission discussed. The volume is an intimate and sociable guide-book, the material of which seems to be trustworthy, excepting where it frankly gives rein to the imagination. The making of the book, including the illustrations, is well up to the high standard which we have come to expect from the publishing house whose imprint it bears.

## NOTES.

A new edition of Messrs. Harper's ten-volume "Encyclopædia of United States History" will be issued at an early date.

During the autumn a new edition of the works of Oscar Wilde, in thirteen volumes, will be published by Messrs. Putnam.

An English translation of General Joffre's book, "My March to Timbuctoo," with an introductory sketch by Mr. Ernest Dimnet, will soon be issued by Messrs. Duffield.

A translation by Miss Mary Blaiklock of M. Romain Rolland's "Musiciens d'Autrefois," will shortly be published under the title of "Some Musicians of Former Days."

Mr. William Lindsey's drama, "Red Wine of Ronsillon," which was announced by Messrs. Houghton Mifflin Co. for publication this spring, will not appear until autumn.

A volume entitled "Citizens in Industry," by the late Dr. Charles R. Henderson, will be published this month by Messrs. Appleton. This house has also in press an account of "Sanitation in Panama" by Major-General W. C. Gorgas.

"Others," a new monthly devoted to the interests of poetry, will make its initial appearance this month. The editors are Messrs. Alfred Kreymborg and Walter Conrad Arensberg, and the magazine will be issued temporarily from Ridgefield, N. J.

In the immediately forthcoming volume, "The Japanese Problem in the United States," by Mr. H. A. Millis, the author discusses two phases of the question,—the admission of Japanese immigrants and the treatment accorded those who are already here.

"The Note Book of an Attaché," by Mr. Eric Fisher Wood, will be one of this month's publications of the Century Co. The author, who was studying architecture at the Beaux Arts in Paris when the war broke out, offered his services immediately to the American Embassy in Paris, and has had several months' experience at the front.

A new poetic drama on the war has been written by Mr. Stephen Phillips and will be published in book form by Mr. John Lane probably next month, under the title of "Armageddon." The drama is in three acts, with a prologue in which the shade of Attila is dispatched by Satan to take possession of the Kaiser's person. The scene of the first act is laid outside Reims; that of the last in Cologne, with the Allied forces.

Mrs. Ghosal (or Scrimati Svarna Kumari Devi), the sister of Rabindranath Tagore, whose Indian romance "An Unfinished Song" was published in an English translation about a year ago, has translated another of her novels for early issue, under the title "The Fatal Garland." The story, which is illustrated by native artists, is written round some events of Indian history of the fourteenth century, and contains much of Hindu philosophy.

An English publishing house will shortly publish on the same date two books on Mr. Bernard Shaw, in one of which he is proclaimed as "the twentieth century Molière," and in the other denounced under

the title "Common Sense about the Shaw." The first work is an English edition of the study of Mr. Shaw by Augustin Hamon, translated from the third French edition by Eden and Cedar Paul. The denunciation has been written by Mr. Harold Owen, part author of the play "Mr. Wu."

A new edition is in preparation of "The Collected Works of Aphra Behn," in six volumes, printed by Mr. A. H. Bullen at the Shakespeare Head Press, Stratford-on-Avon, under the editorship of Mr. Montague Summers. More than forty years have elapsed since the last edition of Aphra Behn was issued, and that was merely a reprint, with no attempt at serious editing, omitting much of her work, including all her poetry. Even in its incomplete state, the edition of 1874 has become rare and costly.

The place of Belgium in the modern world of letters is estimated in Mr. Jethro Bithell's study of "Contemporary Belgian Literature," which Mr. Fisher Unwin of London will shortly publish. The author traces the development of recent Belgian literature from about the year 1880—when a group of students at Louvain, including Emile Verhaeren, began the campaign for new ideals in the University magazines—down to the present day. Examples are given of the best work of representative authors, especially of the poets.

The latest number to reach us of "Special Libraries"—Vol. 6, No. 4 (April, 1915)—contains an article of some length, and rich in noteworthy facts, on "Organized Information in the Use of Business," by Mr. John A. Lapp, Director of the Indiana Bureau of Legislative Information; a shorter article on "Handling a Large Circulation in an Office Library," by the librarian of the Public Service Commission Library of New York City; a fourteen-page "List of References on Municipal Accounting," and a page or more of names of bibliographies relating to municipal administration, social work, the present war, and other subjects.

The recent death in the Dardanelles of the promising young English poet and critic, Rupert Brooke, has naturally led to a decided general interest in his work. There will soon appear a volume containing all the poems written by him since the appearance of his 1911 volume. The new book will be called "1914, and Other Poems," and will contain a photogravure portrait. The five 1914 sonnets will come first in the book; then a group called "The South Seas"; then a number of "Other Poems"; and then "The Old Vicarage." We may expect it to be followed by a collected edition including the poems, the book on Webster, the critical articles, and the prose sketches which were among the most charming things that Brooke wrote.

"State Documents for Libraries" is the title of a carefully written pamphlet of 163 pages, forming No. 36 of Vol. 12 of the "University of Illinois Bulletin." Mr. Ernest J. Reece, of the Library School of that university is its author, and he has grouped his matter under six heads,— "The Field of State Documents," "The Selection of State Documents for Libraries," "Description of State

Departments and Documents," "The Treatment of State Documents in Libraries," "The Distribution of State Documents," and "Bibliographical Matter." The methods of distribution in our different states are fully described, and suggestions are offered for "a model law on printing and distribution." All librarians are more or less tormented by the public-document problem, and they will welcome this able monograph on the subject.

The "Twentieth Annual Report" of the John Crerar Library notes the unavoidable injurious effect of the war upon its activities, and yet chronicles encouraging progress in growth and usefulness. Additional room has been secured on the seventh floor of the building where the library is now situated, pending the erection of a building of its own, which the directors have decided not to begin until 1917. Unusually long, compared with that of other libraries, is the list of donors to the John Crerar Library for the year 1914; it fills forty-five double-column fine-print pages. A biographical notice of the late Eliphalet Wickes Blatchford, director from the foundation of the library, and since 1900 chairman of the committee on administration, is contained in the Report.

An intimate picture of Roman social and family life under the Napoleonic régime is contained in "The Patrizi Memoirs" by the Marchesa Maddalena Patrizi, translated by Mr. Hugh Fraser, which will appear shortly. The book is based on letters and diaries collected by the author through years of research in France and Italy and printed for family circulation some years ago. It is now presented to the public for the first time, with an historical introduction by Mr. J. Crawford Fraser. The worst side of Napoleon's character is revealed in his treatment of the Marchese Giovanni Patrizi and his wife, who, as the Princess Cunigonda of Saxony, and cousin of Louis XVI., roused the worst hatred of the Emperor. The records serve to show that whereas the harsh treatment of those who were considered dangerous and recalcitrant Catholics was left to the officials, Napoleon himself made that of the Patrizi family his personal affair.

We quote the following interesting paragraph from the London "Nation": "Sir William Robertson Nicoll has not abandoned his project of writing a history of English periodical literature in the Victorian era. We have become so accustomed to periodicals that it is not easy to realize the extent of their influence on the world of books. They have certainly affected the development of prose style, something of the form as well as the content of our fiction is due to them, and it is through them that the greater part of our literary criticism has been introduced to the world. 'If any one will run over in his mind the list of the most remarkable critical books of the last fifty years,' says Professor Saintsbury, 'he will find that scarcely one in ten, perhaps not one in twenty, has had an original appearance wholly independent of the periodical.' 'To write articles for money and books for love' is often a convenient arrangement, and not the least of the services of the periodicals is that they have enabled men of letters to gain a livelihood without sacrificing their independence."

## TOPICS IN LEADING PERIODICALS.

June, 1915

|                                                                          |                   |
|--------------------------------------------------------------------------|-------------------|
| Actress, Ambitions of an. Margaret Anglin . . .                          | American          |
| Alaska, Freeing, from Red Tape. F. K. Lane . . .                         | No. Amer.         |
| America, The Duty of. George Harvey . . .                                | No. Amer.         |
| American Citizenship. Theodore Roosevelt . . .                           | Metropolitan      |
| Anthony, Susan B. Anna H. Shaw . . .                                     | Metropolitan      |
| Argonne, In. Edith Wharton . . .                                         | Scribner          |
| Arms and Man. Henry W. Nevins . . .                                      | Atlantic          |
| Art, New Note in. Ada Rainey . . .                                       | Century           |
| Australia, Wages Boards in. M. B. Hammond . . .                          | Quar. Jour. Econ. |
| Austria-Hungary and Serbia. G. M. Trevelyan . . .                        | No. Amer.         |
| Baseball: The Ideal College Game. Lawrence Perry . . .                   | Scribner          |
| Borel, Pétrus. Arthur Symonds . . .                                      | Forum             |
| Boy Scouts, The. Cecil Price . . .                                       | Hibbert           |
| Boys' Court of Chicago, The. Evelina Belden . . .                        | Am. Jour. Soc.    |
| Bridges, Robert, Poetry of. L. W. Miles . . .                            | Seawane           |
| Bulgaria's Dream of Empire. T. L. Stoddard . . .                         | Century           |
| Business, American, and the War. E. M. Woolley . . .                     | Everybody's       |
| Business, Sticking to Old Ways in. Ida M. Tarbell . . .                  | American          |
| Business Conditions. Melvin T. Copeland . . .                            | Quar. Jour. Econ. |
| Carlyle's Germans. J. M. Sloan . . .                                     | Hibbert           |
| Celibate Women of To-day. Earl Barnes . . .                              | Pop. Sc.          |
| Character and Temperament. Joseph Jastrow . . .                          | Pop. Sc.          |
| China, Reform in. Frank J. Goodnow . . .                                 | Am. Pol. Sc.      |
| China and Autocracy. J. O. P. Bland . . .                                | Atlantic          |
| Christian Endeavour Movement, The. F. E. Clark . . .                     | Hibbert           |
| Christian Science, Method of. L. W. Snell . . .                          | Hibbert           |
| City Summers. Harrison Rhodes . . .                                      | Harper            |
| Collegian, The Calumniated. Mary L. Harkness . . .                       | Atlantic          |
| Color Music as an Art. Edwin R. Doyle . . .                              | Bookman           |
| Conflict, Problems of. Evelyn Underhill . . .                            | Hibbert           |
| Dallin's Indian Sculptures. W. H. Downes . . .                           | Scribner          |
| Defence, National, First Line of. Perry Belmont . . .                    | No. Amer.         |
| Defence, National, Problem of. L. M. Garrison . . .                      | No. Amer.         |
| Delinquency: The Ohio Plan. T. H. Haines . . .                           | Pop. Sc.          |
| Democracy and War. W. J. Tucker . . .                                    | Atlantic          |
| Drinkwater, John. Milton Bronner . . .                                   | Bookman           |
| Duncan, Isadora, Art of. Sonya Levien . . .                              | Metropolitan      |
| "Efficiency," Moral Failure of. E. D. Schoonmaker . . .                  | Century           |
| England in Wartime. P. A. Bruce . . .                                    | Seawane           |
| English, Teaching of. Burges Johnson . . .                               | Century           |
| Europe, Our Debt to. Theodore H. Price . . .                             | World's Work      |
| Exports "by Mail," Selling. W. F. Wyman . . .                            | World's Work      |
| Fertilization of the Egg. J. F. McClendon . . .                          | Pop. Sc.          |
| Fiji, A History of. Alfred G. Mayer . . .                                | Pop. Sc.          |
| France, As Witnessed in. Albert J. Beveridge . . .                       | Rev. of Revs.     |
| German Fighting Plans. Hendrik Van Loon . . .                            | Century           |
| German "Kultur." Percy Gardner . . .                                     | Hibbert           |
| Germany's New Offensive. Frank H. Simonds . . .                          | Rev. of Revs.     |
| Germany under the Blockade. W. J. Ashley . . .                           | Atlantic          |
| Germany's Submarines. H. T. Wade . . .                                   | Rev. of Revs.     |
| Gold and Silver Production, American. C. H. Haring . . .                 | Quar. Jour. Econ. |
| Good, Doing. May Tomlinson . . .                                         | Forum             |
| Gothic Ruin. Maude Egerton King . . .                                    | Hibbert           |
| Greek Tragedy, Revival of. Harrison Smith . . .                          | Bookman           |
| Hay, John, Statesmanship of. W. R. Thayer . . .                          | Harper            |
| Henry Street, The House on — IV. Lillian D. Wald . . .                   | Atlantic          |
| Hugo's Daughter, The Story of. Grace I. Colbron . . .                    | Bookman           |
| Illinois, Reorganization in. J. A. Fairlie . . .                         | Am. Pol. Sc.      |
| Income, The "Why" of. Scott Nearing . . .                                | Am. Jour. Soc.    |
| Iowa, Reorganization in. F. E. Horack . . .                              | Am. Pol. Sc.      |
| Japan's First Democrat. Carl Crow . . .                                  | World's Work      |
| Jewish Flight, The, to Egypt. Martha L. Root . . .                       | Rev. of Revs.     |
| Joffre, Foch, and the Army. E. V. Stoddard . . .                         | World's Work      |
| Justice, An International Court of. J. W. Jenks . . .                    | Rev. of Revs.     |
| Kaiser's Psychosis, The. A. M. Hamilton . . .                            | No. Amer.         |
| Kansas, Reorganization in. C. A. Dykstra . . .                           | Am. Pol. Sc.      |
| Krupps' Model Town, The. Robert Hunter . . .                             | Rev. of Revs.     |
| Life and Matter at War. Henri Bergson . . .                              | Hibbert           |
| Living, Soft, and Easy Dying. W. C. Johnson . . .                        | World's Work      |
| Lucretius and Tibullus, Studies in. L. P. Chamberlayne . . .             | Seawane           |
| "Lusitania," The "Titanic" and the. Charles Vale . . .                   | Forum             |
| McClure-Westfield Movement, The . . .                                    | McClure           |
| Magazine in America, The — IV. Algernon Tassin . . .                     | Bookman           |
| Markham, Edwin, Poetry of. Bailey Millard . . .                          | Bookman           |
| Marlowe, Julia, Art of. William Winter . . .                             | Century           |
| Massachusetts and the Executive Council. A. N. Holcombe . . .            | Am. Pol. Sc.      |
| Mechanism, The Cult of. L. P. Jacks . . .                                | Hibbert           |
| Medical "Science," Modern — II. Helen S. Gray . . .                      | Forum             |
| Merchant Marine, The American. J. H. Thomas . . .                        | Century           |
| Mexico, Scenes in. Alice Cowdry . . .                                    | Harper            |
| "Midsummer Night's Dream, A," Workmanship of. Arthur Quiller-Couch . . . | No. Amer.         |
| Mind and Matter. C. Marsh Beadnell . . .                                 | Hibbert           |
| Minnesota, Reorganization in. J. S. Young . . .                          | Am. Pol. Sc.      |
| Mississippi, Controlling the. George Marvin . . .                        | World's Work      |
| Morality, International. David J. Hill . . .                             | No. Amer.         |
| Motion-picture, The New. J. S. Hamilton . . .                            | Everybody's       |
| Negro-minstrelsy. Brander Matthews . . .                                 | Scribner          |
| Nervousness, The Riddle of . . .                                         | Metropolitan      |
| New York City, Civic Pride in. H. W. Webber . . .                        | Forum             |

- Novels, Quack, and Democracy. Owen Wister . . . *Atlantic*  
 Ohio, Taxation in. O. C. Lockhart . . . *Quar. Jour. Econ.*  
 Old Age. Robert L. Raymond . . . *Atlantic*  
 Oregon, Reorganization in. J. D. Barnett . . . *Am. Pol. Sc.*  
 Pan-American Financial Conference, The. A. W. Dunn . . . *Rev. of Revs.*  
 Panama, Administration in. G. W. Goethals . . . *Scribner*  
 Peace, Permanent. F. E. Chadwick . . . *No. Amer.*  
 Peace Movement, Unifying the. F. H. Stead . . . *Rev. of Revs.*  
 Phi Beta Kappa Society. J. M. McBryde, Jr. . . . *Sewanee*  
 Pigeons, Habits of. Elisha Hanson . . . *Everybody's*  
 Poetry, Eighteenth-century. H. A. Burd . . . *Sewanee*  
 Poetry, The "Diabolic" in. Stephen Phillips . . . *Bookman*  
 Poetry, The Rebirth of. Horace Holley . . . *Forum*  
 Pork-barrel Pensions—IV. B. J. Hendrick . . . *World's Work*  
 Presidential Possibilities. Victor Murdock . . . *Metropolitan*  
 Prohibition, Nation-wide. L. A. Brown . . . *Atlantic*  
 Psycho-analysis and Disease. Max Eastman . . . *Everybody's*  
 Republicans, The Resurrected. Walter Lippman . . . *Metropolitan*  
 Ricardo's Economics. C. C. North . . . *Am. Jour. Soc.*  
 Riches, Ways of Acquiring. Waldemar Kaempfert . . . *McClure*  
 "Saloonless Nation, A, by 1920." J. S. Gregory . . . *World's Work*  
 Scandinavian Democracies, The. Infanta Eulalia . . . *Century*  
 Science and Industry. C. W. Super . . . *Pop. Sc.*  
 Scientific Management, Liberal Arts and. Grant Showerman . . . *Pop. Sc.*  
 Shakespeare Players, The. O. L. Hatcher . . . *Sewanee*  
 Shetland, The Islands of. Maud R. Warren . . . *Harper*  
 Sierras, The, in June. Henry Seidel Canby . . . *Harper*  
 Slav Question, The Southern. N. D. Harris . . . *Am. Pol. Sc.*  
 Socialism, German, and War. M. W. Robleson . . . *Hibbert*  
 South Americans: What They Read. Isaac Goldberg . . . *Bookman*  
 Speech, Bar Sinister of. J. L. McMaster . . . *Sewanee*  
 State Government, Reorganization in. H. G. James . . . *Am. Pol. Sc.*  
 Summer Camp, The. Mary H. Northend . . . *Century*  
 Taylor, Bayard. Laura Stedman . . . *No. Amer.*  
 Torpedoes and the Lusitania. Waldemar Kaempfert . . . *Rev. of Revs.*  
 Treitschke and Hegel. E. F. Carritt . . . *Hibbert*  
 Turk, The Fate of the. H. G. Dwight . . . *Century*  
 Unemployment and Business. E. H. Gary . . . *Harper*  
 Unemployment in Chicago. C. R. Henderson . . . *Am. Jour. Soc.*  
 War, A "Teetotal." James Middleton . . . *World's Work*  
 War, Herd Instinct and the. Gilbert Murray . . . *Atlantic*  
 War, Meaning of the. Hermann Keyserling . . . *Hibbert*  
 War, Medical Aspects of the. F. H. Robinson . . . *Forum*  
 War, The Cost of the. Roland G. Usher . . . *Atlantic*  
 War, The Theatre of. Ernest Poole . . . *American*  
 War Contracts in the United States. C. F. Spence . . . *Rev. of Revs.*  
 Warton, Thomas, Poetry of. Clarissa Rinaker . . . *Sewanee*  
 Wave Work on the New Jersey Coast. D. W. Johnson . . . *Pop. Sc.*  
 Woman and Education. A. H. Upham . . . *Sewanee*  
 Woman's Vote, The, in Chicago. H. S. Fullerton . . . *American*  
 Women and the Ballot. H. G. Cutler . . . *Forum*  
 Ypres, Day's Work at. Arthur H. Gleason . . . *Metropolitan*

### LIST OF NEW BOOKS.

[The following list, containing 99 titles, includes books received by THE DIAL since its last issue.]

#### BIOGRAPHY AND REMINISCENCES.

- Twenty Years of My Life. By Douglas Sladen; illustrated in color, etc., by Yoshio Markino. 8vo, 365 pages. E. P. Dutton & Co. \$2.50 net.  
 Ralph Waldo Emerson. By O. W. Firkins. With photogravure portrait, 12mo, 379 pages. Houghton Mifflin Co. \$1.75 net.  
 Ulysses S. Grant. By Franklin Spencer Edmonds. "American Crisis Biographies." Illustrated, 12mo, 376 pages. George W. Jacobs & Co. \$1.25 net.

#### HISTORY.

- The Riverside History of the United States. Comprising: Beginnings of the American People, by Carl L. Becker; Union and Democracy, by Allen Johnson; Expansion and Conflict, by William E. Dodd; The New Nation, by Frederic L. Paxson. Each 16mo. Houghton Mifflin Co. Per volume, \$1.75 net.  
 Lee's Dispatches: Unpublished Letters of General Robert E. Lee, 1862-5. Edited, with Introduction, by Douglas Southall Freeman. With photogravure portrait, 8vo, 400 pages. G. P. Putnam's Sons. \$3.75 net.  
 Hopi Indians. By Walter Hough. "Little Histories of North American Indians." With frontispiece, 12mo, 265 pages. Cedar Rapids, Iowa: The Torch Press. \$1. net.

#### GENERAL LITERATURE.

- The Breath of Life. By John Burroughs. With portrait, 12mo, 295 pages. Houghton Mifflin Co. \$1.15 net.

- Critical Essays of the Eighteenth Century, 1700-1725. Edited, with Introduction and Notes, by Willard Higley Durham, Ph.D. 8vo, 445 pages. Yale University Press. \$1.75 net.  
 The Poets Laureate of England: Their History and Their Odes. By W. Forbes Gray. Illustrated, 8vo, 315 pages. E. P. Dutton & Co. \$2.50 net.  
 Representative Phi Beta Kappa Orations. Edited by Clark S. Northup, William C. Lane, and John C. Schwab. With photogravure portrait, 8vo, 500 pages. Houghton Mifflin Co. \$3. net.  
 Bronson Alcott's Fruitlands. Compiled by Clara Endicott Sears. Illustrated, 12mo, 185 pages. Houghton Mifflin Co. \$1. net.  
 A Walk in Other Worlds with Dante. By Marion S. Bainbridge. Illustrated, 8vo, 253 pages. E. P. Dutton & Co. \$2. net.  
 A Tale of a Tub. By Ben Jonson; edited by Florence May Snell, Ph.D. Large 8vo, 205 pages. Longmans, Green & Co. Paper, \$2.50 net.  
 A Neglected Aspect of the English Romantic Revolt. By G. F. Richardson. 8vo, 360 pages. Berkeley: University of California Press. Paper.  
 Fifty-one Tales. By Lord Dunsany. 12mo, 138 pages. Mitchell Kennerley. \$1.25 net.  
 Oratory. By John P. Altgeld. New edition; 16mo, 48 pages. Chicago: The Public. 50 cts. net.

#### DRAMA AND VERSE.

- The Man on the Hilltop, and Other Poems. By Arthur Davison Ficke. 12mo, 104 pages. Mitchell Kennerley. \$1.25 net.  
 The Unveiling: A Poetic Drama in Five Acts. By Jackson Boyd. With portrait, 12mo, 255 pages. G. P. Putnam's Sons. \$1.25 net.  
 The Poet in the Desert. By Charles Erskine Scott Wood. 8vo, 124 pages. Portland, Oregon: Privately printed. \$1. net.  
 Lovers, The Free Woman, They: Three Plays. By Maurice Donnay; translated from the French, with Introduction, by Barrett H. Clark. "Modern Drama Series." 12mo, 265 pages. Mitchell Kennerley. \$1.50 net.  
 The Contemplative Quarry. By Anna Wickham. 12mo, 40 pages. London: The Poetry Bookshop. Paper.  
 The Old Ships. By James Elroy Flecker. 12mo, 32 pages. London: The Poetry Bookshop. Paper.  
 Songs. By Edward Shanks. 12mo, 32 pages. London: The Poetry Bookshop. Paper.  
 Spring Morning. By Frances Cornford; with woodcuts by G. Raverat. 12mo, 24 pages. London: The Poetry Bookshop. Paper.  
 Short English Poems for Recitation. By C. M. Rice, M.A. 12mo, 119 pages. Cambridge: W. Heffer & Sons, Ltd. Paper.  
 Visions of the Duak. By Fenton Johnson. With portrait, 16mo, 71 pages. Published by the author.

#### FICTION.

- Jaffery. By William J. Locke. Illustrated, 12mo, 352 pages. John Lane Co. \$1.35 net.  
 A Far Country. By Winston Churchill. Illustrated, 12mo, 509 pages. Macmillan Co. \$1.50 net.  
 Empty Pockets. By Rupert Hughes. Illustrated, 12mo, 607 pages. Harper & Brothers. \$1.35 net.  
 One Man. By Robert Steele. 12mo, 394 pages. Mitchell Kennerley. \$1.50 net.  
 The House of Merrilees. By Archibald Marshall. 12mo, 387 pages. Dodd, Mead & Co. \$1.35 net.  
 The Splendid Chance. By Mary Hastings Bradley. Illustrated, 12mo. D. Appleton & Co. \$1.30 net.  
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